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THE SCOTTISH NATIONAL WAR MEMORIAL: AFTER THE OPENING BY THE PRINCE OF WALES—THE KING AND QUEEN AND HIS ROYAL HIGHNESS IN FRONT OF SCOTLAND'S "CENTRAL SHRINE OF PILGRIMAGE."

Scotland's fine Memorial, which, as the "Times" had it the other day, should become "the central shrine of pilgrimage for the Scottish nation," was opened by the Prince of Wales on July 14. Then, at noon, the King and Queen, with Princess Mary, arrived, and, after depositing wreaths, entered the memorial building, accompanied by the Prince of Wales. There

his Majesty placed in the casket in the Shrine the Rolls of Honour of the Navy, the Army (represented by the Scots Greys), the R.A.F., and the Women's Services. In the photograph, the King is on the left. The Queen is in the centre; with Princess Mary next but one to her on the left, and the Prince of Wales next to her Royal Highness.



By G. K. CHESTERTON.

A GREAT part of the modern muddle arises from a confusion and contradiction about the word "leisure." To begin with, of course, it should never be confused for a moment with the word "liberty." An artist has liberty if he is free to create any image in any material that he chooses. But anyone who will try to create anything out of anything will soon discover that it is not a leisurely occupation. On the other hand, a slave may have many hours of leisure, if the overseer has gone to sleep, or if there is no work for him to do at the moment; but he must be ready to do the work at any moment. The point is not so much that the master owns his toil as that he owns his time. But there are other difficulties and double meanings about the term as it is used in a society like ours at present. If a man is practically compelled, by a sort of social pressure, to ride in the park in the morning, or play golf in the afternoon, or go out to grand dinners in the evening, or finish up at night clubs at night, we describe all those hours of his day as hours of leisure. But they are not hours of leisure at all, in the other sense—as, for instance, on the fanciful supposition that he would like a little time to himself, that he would like to pursue a quite solitary and even unsociable hobby, that he would like really to idle, or, on a more remote hypothesis, that he would like really to think. Now, when modern social philosophers are generalising about labour and leisure and the greater or less degree of liberty for men and women in the modern world, they necessarily lump all these different meanings of leisure together and bring out a result that is not really representative.

The weakness of all statistics is that, even when the numbers are generally right, the names are generally wrong. I mean that if somebody says there are so many Christians in Margate or in Mesopotamia, it is obvious that they are assuming that everybody is agreed on what is meant by a Christian. And we have sometimes seen even Christians who appeared to differ on the point. If somebody says that there is a certain percentage of educated people in Heliopolis, Neb., he will very likely say it as firmly as he would say that there are so many negroes in that Nebraskan seat of culture. Whereas it is rather as if he were saying that there were so many opined people, which is a matter of opinion. Even the negro question, now I come to think of it, is considerably less concrete than such severe statisticians make it. There are probably almost as many shades of brown as there are shades of education. Before I went to America I always thought the expression "coloured people" was as fantastic as a fairy-tale; it sounded as if some of the people were peacock-green and others a rich mauve or magenta. I supposed that it was either a sort of joke or else a sort of semi-ironical euphemism or parody of politeness. But when I went there, I found that it was simply a dull description of fact. These people really are all colours; at least, they are all shades of one colour. There must be many more coloured people than there are black people. I will not insist on the delicate parallel between colour and culture. I will not inquire whether a completely educated person is

a more or less rare and refreshing sight than a completely coal-black negro. I merely point out that, when people talk about "educational statistics" and make tables of the condition of culture in Nebraska or anywhere else, there is really nothing in their statements that is exact except the numbers; and the numbers must be inexact when there is nothing to apply them to. The statistician is trying to make a rigid and unchangeable chain out of elastic links.

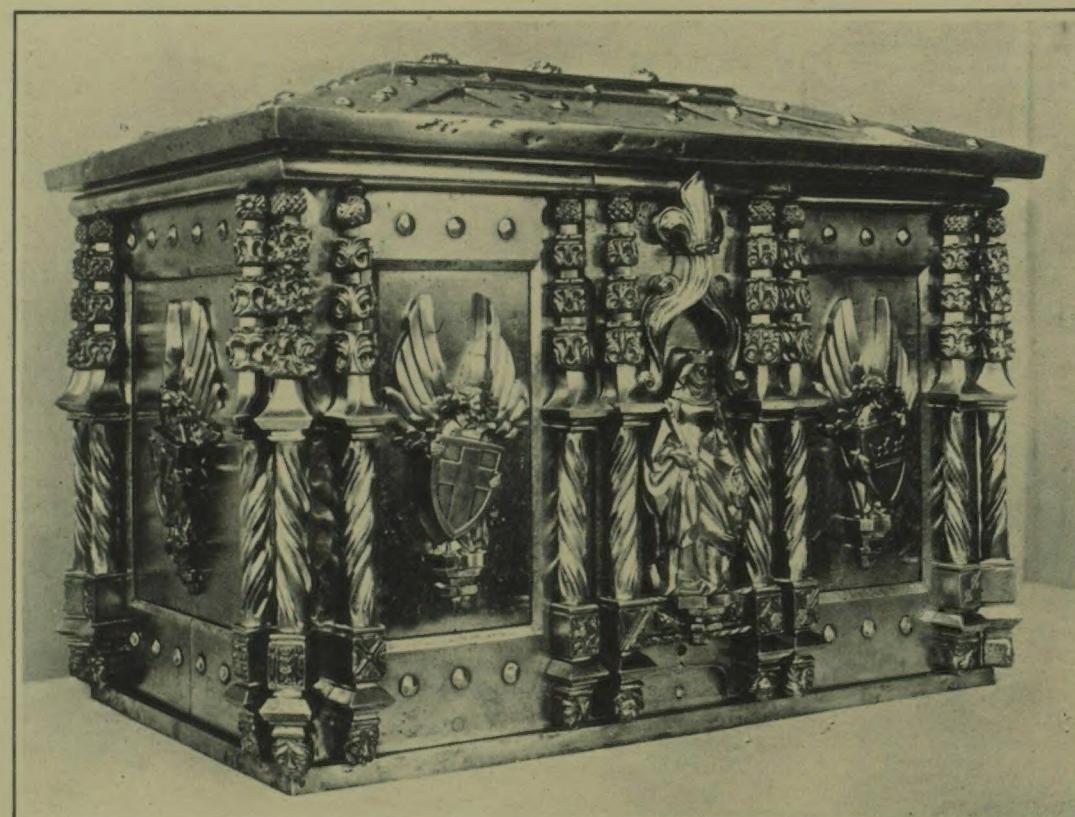
All this is obvious enough; but it has been less generally noticed that the same applies to the legal and economic statements made nowadays about work and recreation and the rest. In their nature they deal exclusively with the quantity and not at all with the quality. Least of all has anybody dealt adequately with the effect of a social system on the quality of leisure. When we say lightly about a man

be got. But when people come to making magnificent and sweeping generalisations about history and progress, when they tell us emphatically that science declares this and that about the relative wisdom or welfare of different societies, it is obvious that these sociological dogmas are very lax and inconclusive indeed. We have no exact way of testing the proportion of people in any society who really enjoy its social institutions more than they would enjoy other social institutions, especially if they had been trained with a different social sense. Nobody knows, for instance, whether the noise of modern London is not actually a friction to the nerves which diminishes pleasure even while it drives people on to more pleasure. It is no answer to say that the people are driven to become yet noisier in order to forget the noise. It is no answer to the question of whether, as a fact, people would be happier if they had less friction, even if they seemed to have less fun. There is no way of measuring happiness in that scientific sense. Nobody can prove positively, for instance, whether the strategical excitement of organised games is great enough to outweigh the loss of personal self-determination and adventure. A man can only say which of the two he likes best himself; and I have no difficulty at all in saying that. But in modern schools for instance, what is called playtime has become a sort of extended work-time, though both have probably been turned into rather more pleasant work. But none of it is so pleasant as playing alone to the sort of child who likes playing alone. Some of it is acutely and painfully unpleasant to that sort of child. Since education permitted more play, it has perhaps permitted less leisure, and certainly less liberty.

I think the name of leisure has come to cover three totally different things. The first is being allowed to do something. The second is being allowed to do anything. And the third (and perhaps most, rare and precious) is being allowed to do nothing. Of the first we have undoubtedly a vast

and very probably a most profitable increase in recent social arrangements. Undoubtedly there is much more elaborate equipment and opportunity for golfers to play golf, for bridge-players to play bridge, for jazzers to jazz, or for motorists to motor. But those who find themselves in the world where these recreations are provided will find that the modern world is not really a universal provider. He will find it made more and more easy to get some things and impossible to get others.

The second sort of leisure is certainly not increased, and is on the whole lessened. The sense of having a certain material in hand which a man may mould into any form he chooses, this is a sort of pleasure now almost confined to artists. As for the third form of leisure, the most precious, the most consoling, the most pure and holy, the noble habit of doing nothing at all—that is being neglected in a degree which seems to me to threaten the degeneration of the whole race. It is because artists do not practise, patrons do not patronise, crowds do not assemble to worship reverently the great work of Doing Nothing, that the world has lost its philosophy and even failed to invent a new religion.



HOLDING THE ROLLS OF HONOUR OF THE SCOTTISH MEN AND WOMEN WHO GAVE THEIR LIVES IN THE GREAT WAR: THE STEEL CASKET IN THE SHRINE OF THE SCOTTISH NATIONAL WAR MEMORIAL. This casket of steel, embellished with cast-iron figures of St. Margaret, St. Andrew, and six Angels holding shields, is in the Shrine of the Scottish National War Memorial, and was presented by the King and Queen. The marble table bearing it rests on one of the highest pinnacles of the Castle Rock, which emerges through the floor, just as the living rock rises in the Dome of the Rock, in Jerusalem; and in the Church of Mont Saint Michel, in France. In this casket have been placed the Rolls of Honour.

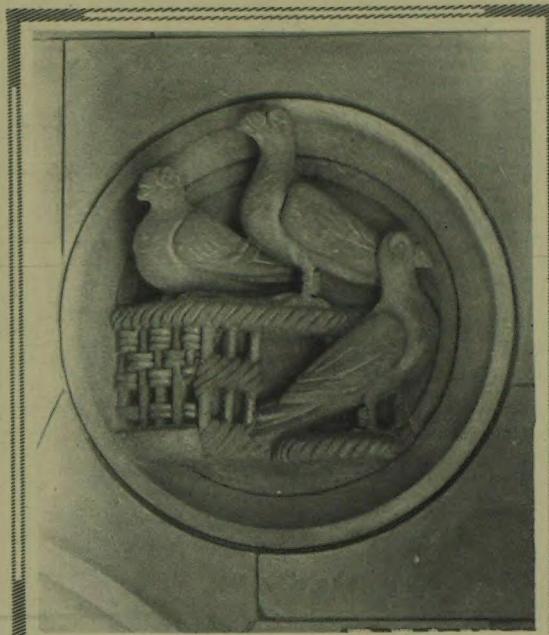
in some employment or other "What holidays does he get?" we only mean it in the sense of "How many holidays does he get?" or "How long are his holidays?" We do not put the question to ourselves in the form "What sort of holidays does the general system of society allow him to get?" I am not arguing at the moment that anybody is indifferent to the welfare of any other person in particular; or that any other persons, past or present, had better holidays or ideal holidays—all that is connected with very much wider controversies. I am only pointing out that the structure of society does determine the nature of a man's leisure, almost as much as the nature of his labour. And I am pointing out that, of all such statistical tables, the most misleading may be a time-table.

It is obvious enough that there are men in the world who seem to labour in a very leisurely way. It is still more obvious that there are men who seem to enjoy their leisure in a very laborious way. And, of course, it is a very difficult question of psychology to consider which of them gets the most out of life, or whether either of them gets as much as there is to

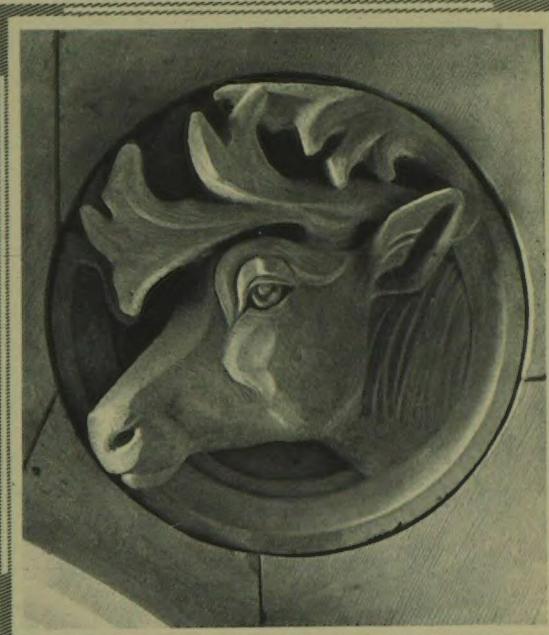
## “THE HUMBLE BEASTS”: ANIMALS IN SCOTLAND’S WAR MEMORIAL.



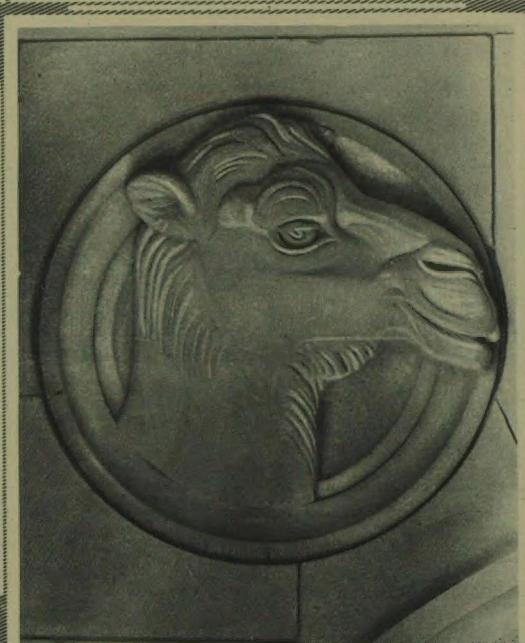
THE HORSE.



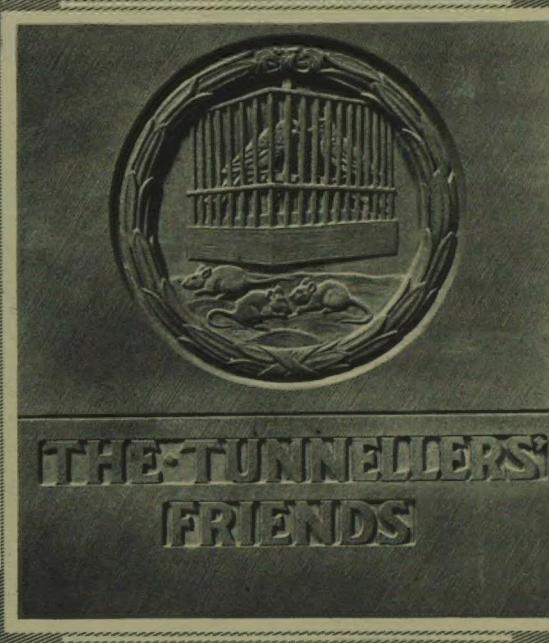
THE CARRIER-PIEON.



THE REINDEER.

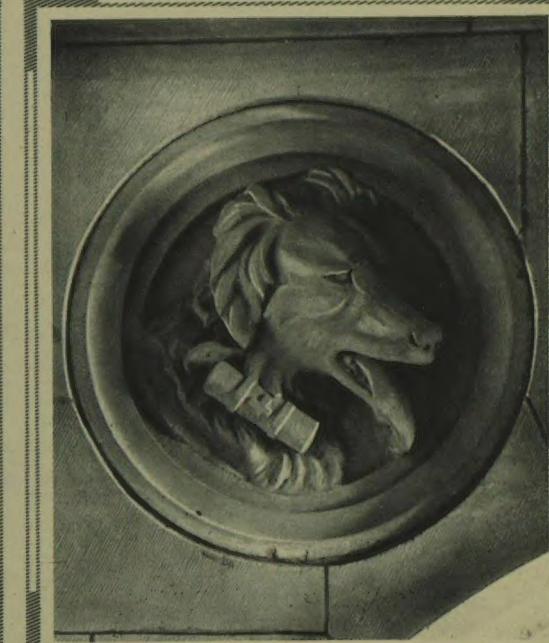


THE CAMEL—A MONUMENT OF PATIENCE.

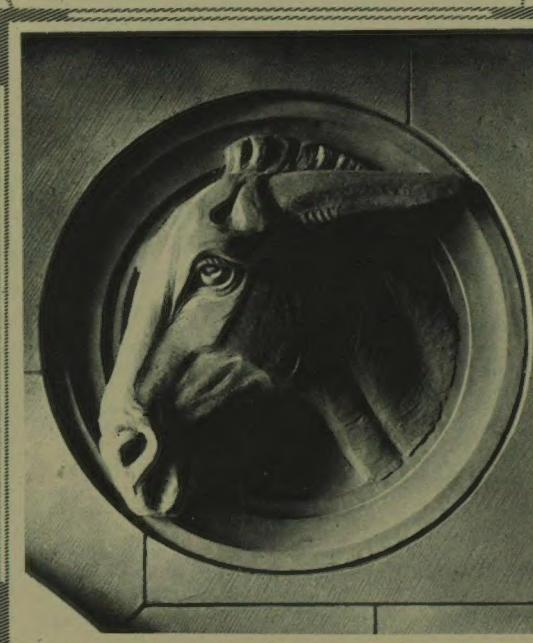


THE TUNNELERS' FRIENDS

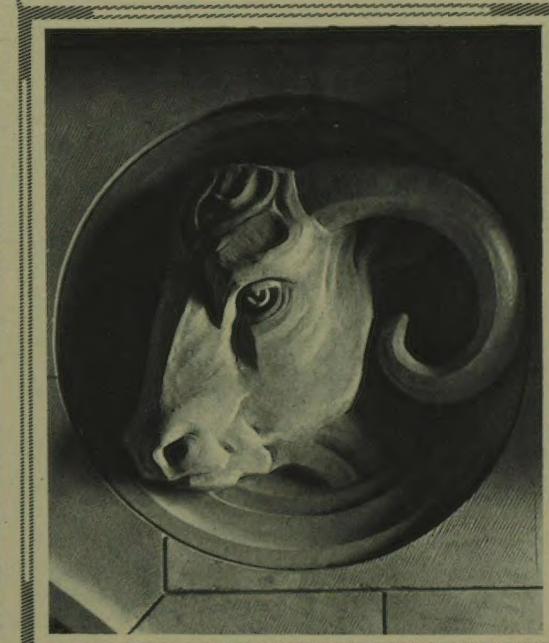
CANARIES AND WHITE MICE—"THE TUNNELERS' FRIENDS."



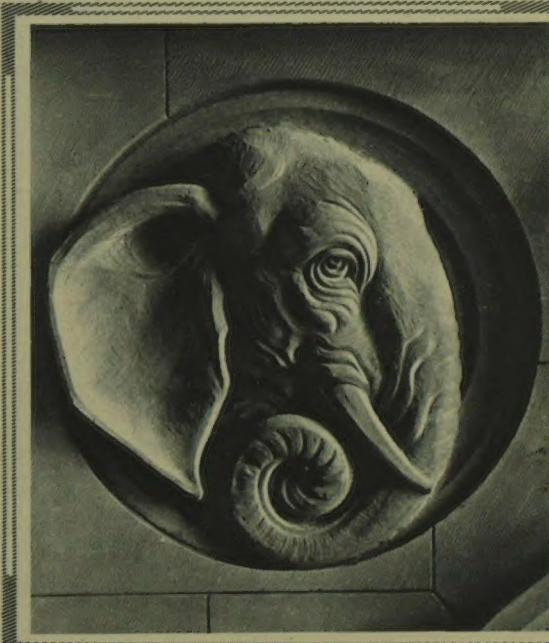
THE DOG—WITH ITS FIRST-AID CASKET.



THE MULE.



THE DRAUGHT-OX.



THE ELEPHANT.

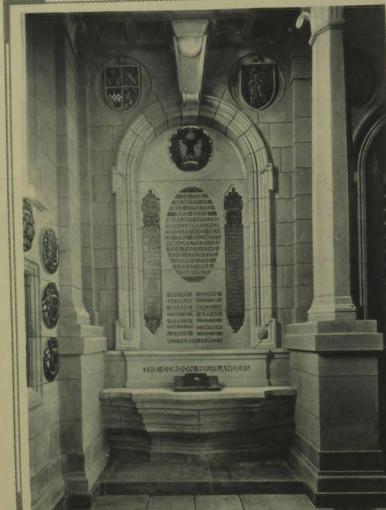
As noted in our last issue, the Hall of the Regiments of the Scottish National War Memorial, in Edinburgh, which the Prince of Wales inaugurated on July 14, and the King and Queen visited on the same day, includes carvings and an inscription commemorating “The humble beasts that served and died.” In full, this inscription reads: “Remember also the humble beasts that served and died.”

As our photographs show, there are represented the horse, the carrier-pigeon, the reindeer, the camel, the mule, the draught-ox, the elephant, the dog (with a Red Cross first-aid casket slung from its collar), and, perhaps most interesting of all, “The Tunnellers’ Friends,” canaries and white mice, which were used, of course, to test tunnels suspected of harbouring life-endangering gases.

SET ON THE LIVING ROCK: "THE  
FOR THE SCOTTISH NATION"



IN THE HALL OF THE REGIMENTS, WHICH IS THE ANTE-CHAMBER TO THE SHRINE: THE MEMORIAL TO THE FALLEN OF THE SCOTS GUARDS; TYPICAL OF THE MONUMENTS TO THE DEAD OF THE SCOTTISH UNITS WHO FOUGHT IN THE GREAT WAR.



TYPICAL OF THE MEMORIALS IN THE HALL OF THE REGIMENTS, OR HALL OF HONOUR: THE GORDON HIGHLANDERS MEMORIAL; COMMEMORATING 453 OFFICERS AND 8509 WARRANT OFFICERS, NON-COMMISSIONED OFFICERS, AND MEN WHO GAVE THEIR LIVES.

The Scottish National War Memorial, which stands on the summit of the Rock of Edinburgh, is a structure of remarkable interest, not only by reason of its form, but from the fact that it is probably the most comprehensive war memorial in the world; for, as we have had occasion to note before and, indeed, remark upon in this issue, on page 135, it commemorates not only the Scotsmen who gave their lives during the Great War (including, of course, the Scots of the Navy and the Mercantile Marine), but the Women's Services and "the humble beasts that served and died." The heart of the memorial is the Shrine containing the steel casket which holds the Rolls of Honour; and through the floor of this rises the living rock. As a superbly impressive ante-chamber is the



SHOWING THE LIVING ROCK EMERGING THROUGH THE FLOOR OF THE SHRINE, JUST AS IT DOES IN THE DOME OF THE ROCK IN JERUSALEM AND IN THE CHURCH OF MONT SAINT MICHEL IN FRANCE: THE STEEL CASKET CONTAINING THE ROLLS OF HONOUR, ON ITS MARBLE BASE, WITH ANGELS GUARDING IT.

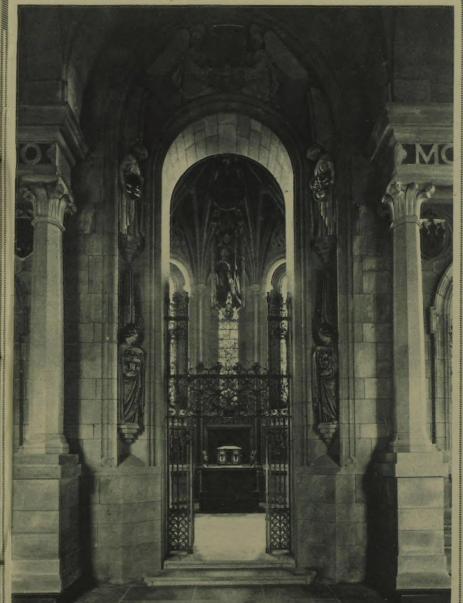


THE FINE ANTE-CHAMBER TO THE SHRINE OF THE ROLLS OF HONOUR: IN THE HALL OF THE REGIMENTS, OR HALL OF HONOUR, OF THE SCOTTISH NATIONAL WAR MEMORIAL, WHERE THE COLOURS THAT HAVE WON IMMORTAL GLORY HAVE BEEN LODGED.

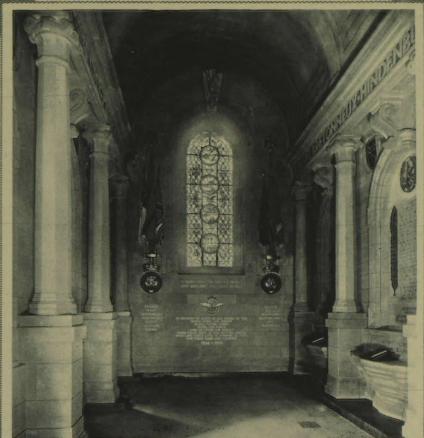
CENTRAL SHRINE OF PILGRIMAGE  
THE NATIONAL WAR MEMORIAL.



IN HONOUR OF ALL SCOTSWOMEN WHO AMID THE STRESS OF WAR, SOUGHT BY THEIR LABOURS, SYMPATHY, AND PRAYERS TO OBTAIN FOR THEIR COMPatriOTE THE BLESSINGS OF PEACE; THE MEMORIAL COMMEMORATING THE WRNS, THE V.A.D., THE LAND WORKERS, THE WORKERS FOR THE FLYING SERVICES, AND OTHERS.



SHOWING THE HEROIC FIGURE OF ST. MICHAEL SLAYING THE DRAGON WHICH HANGS ABOVE THE CASKET OF THE ROLLS OF HONOUR; THE ENTRANCE TO THE SHRINE; WITH THE STEEL CASKET CONTAINING THE RECORD OF THE SCOTTISH MEN AND WOMEN WHO SERVED AND FELL.



"I BARE YOU ON EAGLES' WINGS AND BROUGHT YOU UNTO MYSELF": THE MEMORIAL TO SCOTS IN ALL RANKS OF THE AIR FORCE OF THE COUNTRY AND OF THE BRITISH EMPIRE OVERSEAS WHO GAVE THEIR LIVES IN THE GREAT WAR.



COMMEMORATING THE REGIMENT WHOSE UNIFORM THE KING WORE AT THE DRAWING-ROOM AT HOLYROOD ON JULY 13: THE MEMORIAL TO THE BLACK WATCH IN THE HALL OF THE REGIMENTS OF THE SCOTTISH NATIONAL WAR MEMORIAL.

Hall of the Regiments, or the Hall of Honour, which holds Memorials of the various units, now flanked by their colours or guidons; which were lodged on the occasion of the opening by the Prince of Wales. In this Hall the heraldry is a very noticeable feature; and this is added to by windows illustrating, amongst other things, the mechanism of war. As to the Shrine, it may be added that round the walls are carved the words, "The souls of the righteous are in the hands of God, there shall no evil happen to them, they are in Peace." Above that are seven windows depicting "The Warring Element in the Destiny of Man." The Memorial is the work of Sir Robert Lorimer, A.R.A., R.S.A., architect of the Chapel of the Order of the Thistle.

## THE ROYAL VISIT TO SCOTLAND: FUNCTIONS OFFICIAL AND UNOFFICIAL IN EDINBURGH AND GLASGOW.



THE KING AND QUEEN IN GLASGOW: THEIR MAJESTIES AT THE CENOTAPH, WHERE THE KING LAID A WREATH AND INSPECTED EX-SERVICE MEN WHO HAD FOUGHT IN THE BATTLE OF HELLES, GALLIPOLI, TWELVE YEARS BEFORE.



SHOWING THE PRINCESS IN THE UNIFORM OF THE SCOTTISH BRANCH OF THE BRITISH RED CROSS: THE QUEEN AND PRINCESS MARY ON THE OCCASION OF HER MAJESTY'S INSPECTION OF RED CROSS AND AMBULANCE DETACHMENTS.



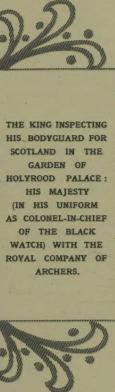
AFTER THE KING HAD LAID THE MEMORIAL STONE OF THE NEW BRIDGE ACROSS THE CLYDE: THEIR MAJESTIES CROSSING THE "GEORGE V. BRIDGE" IN GLASGOW; DESIGNED TO LESSEN THE CONGESTION OF TRAFFIC.



AFTER THE CEREMONY AT THE "GEORGE V. BRIDGE": THEIR MAJESTIES TALKING TO THE LORD PROVOST, WHO READ THE ADDRESS AT THE OPENING OF THE KELVIN HALL OF INDUSTRIES.



THE SCOTTISH HISTORICAL PAGEANT AT THE RUINS OF CRAIGMILLAR CASTLE, NEAR EDINBURGH, A SPECTACLE IN WHICH MANY MEMBERS OF NOBLE FAMILIES PLAYED THEIR ANCESTORS: "THE GATHERING OF SCOTTISH TROOPS FOR FLODDEN."



THE KING INSPECTING HIS BODYGUARD FOR SCOTLAND IN THE GARDEN OF HOLYROOD PALACE: HIS MAJESTY (IN HIS UNIFORM AS COLONEL-IN-CHIEF OF THE BLACK WATCH) WITH THE ROYAL COMPANY OF ARCHERS.



THE ROYAL GARDEN PARTY AT HOLYROOD PALACE: A PHOTOGRAPH TAKEN FROM THE CASTLE ROOF AND SHOWING GUESTS IN THE GROUNDS AND ON THE LEFT PART OF THE RUINS OF THE ANCIENT HOLYROOD CHAPEL.



AT THE GREAT SCOTTISH HISTORICAL PAGEANT HELD IN THE GROUNDS OF THE RUINS OF CRAIGMILLAR CASTLE: LADY MARY SCOTT AS PRINCESS MARGARET TUDOR—GIVING HER AUTOGRAPH TO OTHER PLAYERS.



THEIR MAJESTIES AT PLEASANCE, WHERE THEY VISITED THE UNITED FREE CHURCH NEW COLLEGE SETTLEMENT: THE QUEEN WITH CHILDREN PLAYING IN THEIR PARTICULAR QUARTERS.



THE ROYAL VISIT TO PLEASANCE, ONE OF THE OVERCROWDED AREAS OF EDINBURGH WHICH WILL BE BETTERED BY THE NEW HOUSING SCHEMES: THE KING CHATTING WITH THE CHILDREN.



THE QUEEN'S INSPECTION OF THE SCOTTISH BRANCH OF THE BRITISH RED CROSS SOCIETY AND THE ST. ANDREWS AMBULANCE ASSOCIATION: HER MAJESTY PRESENTING THE CALEDONIAN SHIELD.

In addition to visiting the Scottish National War Memorial, holding a Drawing-Room at Holyrood Palace, and giving a Garden Party there, the King and Queen had much more to do during their visit to Scotland; and some of their very numerous activities are illustrated here, to supplement those pictured in our last issue.—The visit to Glasgow was paid on July 12, and there the King opened the Kelvin Hall of Industries; laid the Memorial Stone of the new bridge and named it the George V. Bridge; visited the Royal Exchange; visited the new City Headquarters of the Auxiliary Air Force, between Pollokshields and Strathbungo, where he saw Territorial airmen at technical training; and received various addresses. The Kelvin Hall of Industries, it may be added, is an exhibition hall with a floor-space of over 170,000 square feet. With the regard to the new bridge, his Majesty said: "History records that more than seven

centuries ago a stone bridge was built over the River Clyde. To-day another bridge spans your world-renowned waterway. I am proud that it should bear my name."—The inspection of the Royal Company of Archers, the King's Bodyguard for Scotland, took place in the garden of Holyrood Palace on July 13, and his Majesty accepted the reddendo, that "pair" of arrows (actually three) with silver bars which the Sovereign has had the right to demand of the Archers since the restoration of their Charter by Queen Anne, in 1703.—On the 14th, the Queen inspected Detachments of the Scottish Branch of the British Red Cross Society and of the St. Andrews Ambulance Association, and presented the Caledonian Shield to the winning team from the City of Edinburgh Detachment.

# The World of the Theatre.

By J. T. GREIN.



## THE MODERN SPIRIT.—MISS GERTRUDE KINGSTON.—SHAKESPEARE AND SHAW IN BUDAPEST.

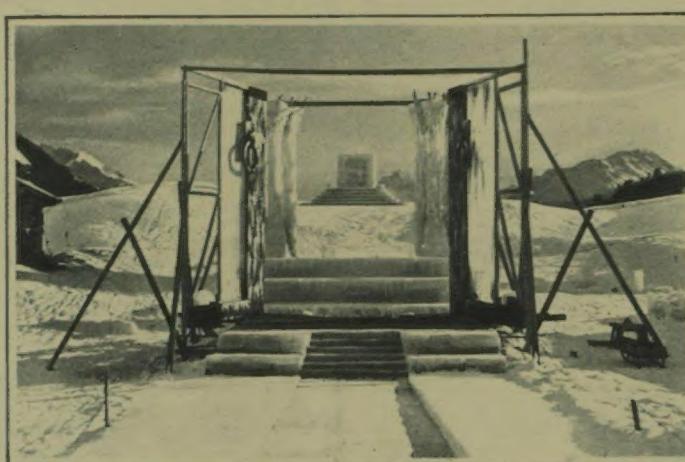
LOOKING backward whilst witnessing some of the modern plays, the reflection becomes paramount how greatly the freedom of thought and expression has enhanced. A quarter of a century ago "The Second Mrs. Tanqueray" was considered daring; a little later, "Mrs. Warren's Profession" and "Waste" were banned, and "Hindle Wakes" caused commotion in the camp of the (so-called) Philistines. Then the Lord Chamberlain licensed "Ghosts"—in 1914—and almost at the same time "Monna Vanna"; at length he raised the embargo on Shaw's plays and Granville Barker's, and thenceforward the stage became a platform where subjects were discussed which, in Victoria's time, were never ventilated *coram populo* in the presence of women.

And now we have "The Fanatics" with its debate on freedom and free-love, on sex, on the rebellion of the *jeune fille*; and if here and there during the entr'acte one hears people say that they are shocked, these are the minority. The war has changed many things in general and the consideration of the sex-question in particular. The so-called secrets of life are no longer veiled in public; they are treated, as Tolstoy put it, as "fruits of enlightenment." In two recent plays two dramatists have even ventured to deal with one of the tenderest of questions—the pre-nuptial relationships and that ominous query, "Should a woman tell?" In "Fire," by Mr. L. Arthur Rose, and "Nevertheless," by Ivy Blennerhasset, the subject is germane: in both cases there has been a *faux pas*—in "Nevertheless" in the emotion of a farewell to a lover who went back to war; in "Fire" a moment's oblivion under stress of neglect and sudden impulse. In the aftermath both women are burdened with the secret of the equivocal paternity of their first-born, and, through circumstances, are impelled to confess to their husbands and throw themselves on their mercy. Mr. Rose, in "Fire" (a most interesting play to my mind, which, I cannot conceive why, has met with almost unanimous condemnation), winds up his story with the decision of husband and wife to let bygones be bygones for the sake of the coming child, lest three lives should be wasted. In "Nevertheless" Miss Blennerhasset follows up the wife's confession with one of the finest chords of human sympathy I have ever heard in such touching simplicity. When the wife, in despair, sees but one way of expiation, to part and live asunder, and exclaims, "What are we going to do?"—he answers, grasping her hand and recalling ten years of unalloyed happiness: "I'm bruised. Comfort me." Curtain. And as it fell we said: "Here is a true Christian. Here is a man." Nor does this happy ending defeat the canons of morality. We realise that in condoning the wife's oblivion before marriage the error is not excused; it is merely mitigated. Rue will forever

linger in the woman's mind. Morality may rest satisfied, for the punishment remains, and only the equity triumphs that, at least in the eyes of the world, the child begotten beyond wedlock shall not suffer stigma.

Of course, there will be many who would protest against such intimate questions being discussed in the theatre; to which I would simply reply that frank dealings with occurrences in life are a thousand times preferable to farces of innuendo and bed-room scenes. The latter have no other object than to amuse by

played an old lady of the commanding type belonging to the Victorian era. Her very personality was a picture of yesterdays, and her speech matched the austerity of her exterior. Every word came forth as clearly cut as a cameo; she was impressive; she was flinty in the staccato of repartee. Choleric she was, too, and contradiction met with a sharp volley of rebuke. Yet never, whether she spoke deliberately or impulsively, was a single syllable slurred. High notes and deep notes sounded equally forcible. At length came the death-scene. Yet even then, although her lips were almost sealed, her last hushed words were perfectly articulated—the art of the actress raised the ebb of life-force beyond a mutter or a sigh. The general public was deeply impressed; the critical listener even more so. Here was a combination of that perfect technique to which Mrs. Campbell referred, with the restraint of the artist who knows the dangers of exuberance, and, in bridling her power, creates the exact effect which she wishes to attain. This performance is so remarkable that it would be a great pity if it were not repeated beyond the few evenings at the Arts Club Theatre.

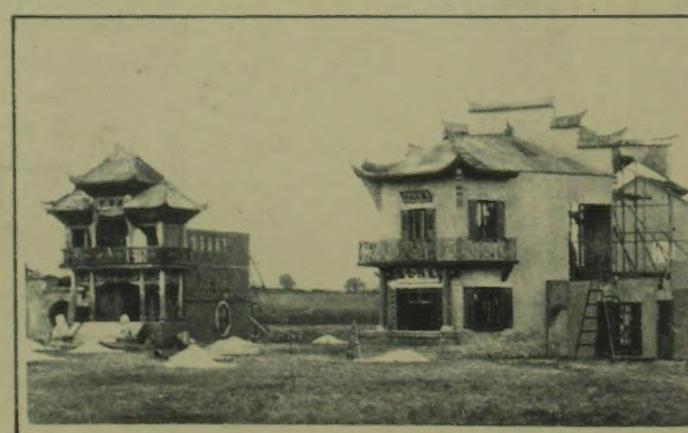


A SETTING OF SNOW AND ICE FOR THE FILM "THE WRATH OF THE GODS": A SPECIALLY ERECTED STRUCTURE FOR USE DURING THE TAKING OF THE SCENES IN THE ALPS.

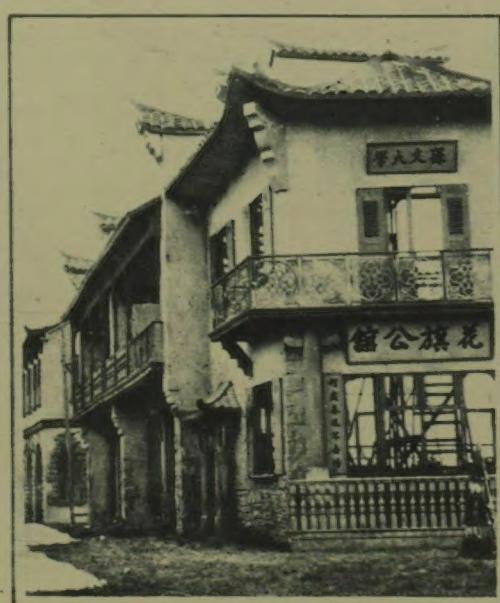
"The Wrath of the Gods," which is a Ufa film, tells the story of two mountaineers who fall in love with a dancing girl and, in a sudden outburst of jealousy, fight while they are ascending a mountain. One of the men falls, and is only saved from death by the rope. All night the man on the ledge is tortured by remorse and, in a vision, he sees himself and the dancer wandering in a cathedral of ice. When morning comes, he is unable to sustain the strain any longer, and he and his rival, still linked by the rope, dash to destruction.

prurient; the former—the contemplation of human frailty with candour and feeling—can but engender serious reflection and act as an "eye-opener" to the hearer. On the principle of the old saying "Forewarned is forearmed," I firmly believe in revealing to all sorts and conditions of playgoers, of all ages from adolescence onward, such stuff as life is made of. It is the little knowledge that is the dangerous thing, but the fulness of it is a safeguard. Such plays as "The Fanatics," "Fire," and "Nevertheless" will not encourage license in the normally minded being—nor do they preach the gospel of palliation. "To understand is to forgive" was never intended to be abused as a subterfuge: it rather points to seeing life steadily and whole, to act accordingly, and to proffer the bread of mercy instead of the stone of condemnation.

At the P.E.N. Club's monthly dinner one of the guests of the evening was Mr. Sandor Hevesi, the State-Director of the National Theatre at Budapest. I had the pleasure of a chat with him, and he told me a few things of great interest to English readers. In the course of the ten months' winter season, fourteen Shakespearian plays were produced at the National Theatre, and "house full" was the order of the day. Of Shaw only "two were given this year"—"Candida" and "Man and Superman"—and if there were no occasion to give more the simple reason for it was that each of the plays ran for so many nights that there were not enough days during the season to go round. Molière, too, is a great favourite of the Hungarians; ten of his plays were produced in 1926-1927. Compare this with London, where one Molière production in ten years is a fair estimate. Although Hungary is now the poorest and smallest of the eastern realms of Europe, and still under financial control, the State considers the maintenance of its leading theatre a sacred duty. The annual subsidy, which had been much curtailed after the war, is gradually being increased, and now amounts to £40,000, and "free loan of the two buildings belonging to the Government." No wonder that Mr. Hevesi can afford to give Shakespeare in splendour of performance and mounting, and that the smaller Comedy Theatre is used by him for all manner of dramatic experiments. If we



A FAMOUS AVIATOR AS FILM ACTOR: BUILDING THE CHINESE VILLAGE FOR SIR ALAN COBHAM TO BOMB, IN "THE FLIGHT COMMANDER."



A CHINESE VILLAGE IN A FIELD ADJOINING STAG LANE AERODROME, EDGWARE! THE BUILDING OF NATIVE SHOPS AND HOUSES FOR THE FILM "THE FLIGHT COMMANDER."

Miss Gertrude Kingston, after many peripatetic and successes abroad as a *conférencière*, has made a welcome return to the London stage, from which she had been absent all too long. I saw her in the little play "Nevertheless," referred to above, at the Arts Theatre Club on the very day when Mrs. Patrick Campbell delivered her address on diction. And I was immensely struck by the quality of the so-called older school represented by Miss Kingston. She

in London had £40,000 per annum to play with, we would not talk about National Theatres, but would possess one for ever and a day!

## THE ROYAL GARDEN-PARTY IN SCOTLAND—AND UNINVITED GUESTS.



WITH THE GENERAL PUBLIC LOOKING ON FROM THE HEIGHTS : THEIR MAJESTIES' GARDEN-PARTY  
AT HOLYROOD PALACE.

Their Majesties gave a Garden Party at Holyrood Palace on July 15, and moved freely amongst their guests, preceded and followed by escorts of Royal Archers. Amongst those present were Vice-Admiral Burridge and other officers from the U.S.S. "Detroit." An interesting feature of the proceedings was that the heights outside the grounds were dotted by many members of the general public, who

took much interest in the proceedings. Their Majesties are seen circled by their guests. This function, by the way, was the only official engagement of the day, and the Queen spent a good deal of the morning shopping in the city, chiefly at the stores of dealers in antiques, where she purchased a number of specimens for her fine collections at Holyrood and at Buckingham Palace.

## BOOKS OF THE DAY.

"IT is difficult to write, in a short note like this, about two hundred poems of different moods, qualities, and powers." So says Mr. John Masefield in his foreword to "THE POEMS OF DUNCAN CAMPBELL SCOTT." With Portrait Frontispiece (Dent; 12s. 6d.). If Mr. Masefield found it hard to summarise one poet in a preface, how can a mere reviewer hope to convey an adequate impression not only of that particular book, but three other volumes of poetry besides, with two works of criticism thrown in? I dare not count the poems (apart from the prose and incidental quotations) in these six books. The total would be too intimidating. I must simply rush in where angels fear to tread.

Mr. Duncan Campbell Scott is a Canadian poet, "whose work" (writes Mr. Masefield), long known in his own land and in America, should now find many readers here. His Canadian poems . . . deal with a life, a landscape, and a climate unknown over here. We here should look at them with pride and interest, as the beginning of a tradition of poetry among a race of our own stock which may, and probably will, become one of the great nations of the world. . . . Perhaps English readers will enjoy his Indian poems best. . . . But my favourite is still the romantic fantasy of *The Piper of Arll*, which I read for the first time, with intense delight, in my boyhood. I carried with me the Christmas number which contained it until it fell to pieces."

Despite no great love of fantasy or of pipers (at least of the type one occasionally hears in Fleet Street), I can share Mr. Masefield's enjoyment of this poem about a magic ship, its unearthly music, and its strange doom. It reminds me a little of "The Ancient Mariner." Ships and seascapes are the source of much of the poet's happiest inspiration.

I do not know whether Mr. Scott is regarded as the poet of Canada, but Mr. Masefield's phrase, "the beginning of a tradition," seems to support that claim. I was therefore prompted to seek in his verse an expression of national feeling, and I found it in the very first poem, called "Fragment of an Ode to Canada." The date (1911) makes the following lines prophetic—

Then in some day of terror for the world,  
When all the flags of the Furies are unfurled,  
When Truth and Justice, wildered and unknot,  
Shall turn for help to this young, radiant  
land,  
We shall be quick to see and understand.

That pre-war prophecy finds its fulfilment in a number of fine war poems, declaring that Canada's dead are—

With the Immortals who have saved the world.

National sentiment and patriotic pride are also voiced in such pieces as a sonnet on Ottawa and "The Canadian's Home-Song." The Canadian atmosphere is always felt, especially in place-names and the names of birds and animals, trees and flowers, unfamiliar to English ears. The old river of English song flows here in a landscape new and vast. A legacy of English religion is suggested in "Night Hymns on Lake Nipigon"—

Tones that were fashioned when the faith brooded in darkness,  
Joined with sonorous vowels in the noble Latin,  
Now are married with the long-drawn Ojibwa,  
Uncouth and mournful.

"When the faith brooded in darkness." The phrase is not inappropriate, I think, to the age evoked in the splendid "Ballad of the White Horse," which forms the principal item in "THE COLLECTED POEMS OF G. K. CHESTERTON." (Cecil Palmer; 10s. 6d.) Readers of "Our Note-Book" do not need to be told that Mr. Chesterton is a master of language, or that mingled with all his wit and humour is a passionate religious faith; but there may be some who think of him only as the brilliant essayist, upholding the spirit of the mediæval guilds against modern commercial monopoly, and combining devotion with gibes at Prohibition. Such readers should realise that he is also among the most considerable poets of our day, and should make haste to acquaint themselves with this new volume in which his poetical work has now for the first time been gathered together.

Poems like "The White Horse" and "Lepanto" with its hammering refrain—"Don John of Austria"—may outlive all but the best of his prose. It would be a mistake to suppose that the poems are all religious, or that those which are religious are dull and solemn. Mr. Chesterton cannot be dull, and he is seldom solemn for long. He is a master of parody and of comic satire. While he generally has an underlying serious purpose, his method is often of the gayest. Even King Alfred, when he burns the cakes, is shown "laughing at himself"—

The giant laughter of Christian men  
That roars through a thousand tales.

But perhaps the most interesting passage in "The White Horse" is a personal one, addressed to the lady of his dedication—

Therefore I bring these rhymes to you,  
Who brought the cross to me.

From Mr. Chesterton in lighter vein I could go on quoting for ever; from the quips and fancies in which he makes fun of politicians or social scientists. I must content myself with one stanza from "The Logical Vegetarian"—

No more the milk of cows  
Shall pollute my private house  
Than the milk of the wild mares of the Barbarian;  
I will stick to port and sherry,  
For they are so very very,  
So very, very, very Vegetarian.

by J. C. Squire  
(Cambridge)

University Press; 8s. 6d.). Explaining the *raison d'être* of his work, Mr. Squire says that "it is meant to be a supplement to those collections, amongst which *The Oxford Book of English Verse*, and *The Golden Treasury* are conspicuous, which cover the whole range of English Verse. . . . It occurred to me that I would make an Anthology of the Minors . . . that the vast riches of our English poetry would be illustrated, if a book of almost equivalent size were made from which all the greater writers should be omitted." The result is a collection of extreme interest, which does infinite credit to Mr. Squire's judgment, knowledge, and research.

I can imagine no thornier task than to make an anthology that aims at being representative. If I were making one—which heaven forbid!—I should take care to label it personal, for, after all, an anthology means gathering a bunch of flowers, and the picker is apt to choose his favourite flowers. If he happens to dislike—say—flowers of the stiffer sort, such as the aster or the tulip, he may reject them for violets and pansies. I do not presume to cavil at Mr. Squire's selection; I only find myself here and there inclined to differ from his valuations of poets. Thus he names as "the giants of my book" Breton, Habington, Clare, Lord de Tabley, and Herman Melville. My own "giants" among the poets represented would rather be (in alphabetical order) Allingham, Davenant, Hawker, Stephen Phillips, and James Shirley.

One of Mr. Squire's "Minors"—William Basse (1585-1653)—in an "Elegy on Mr. William Shakespeare" twice uses an epithet that lately stirred up a little literary controversy, whose ripples, from the floor of Westminster Abbey, reached me in a rural retreat beside the western sea. Thus Basse—

Renowned Spenser, lie a thought more nigh  
To learned Chaucer, and, rare Beaumont, lie  
A little nearer Spenser, to make room  
For Shakespeare in your threefold, fourfold tomb.

Later, in case four in a tomb be inconvenient, Basse writes—

Sleep, rare tragedian, Shakespeare, sleep alone,



"BLINKERED" BY MEANS OF A GRAIN-BAG: A RECENTLY CAPTURED GIRAFFE BEING PERSUADED TO WALK FROM PRETORIA RAILWAY STATION TO THE LOCAL "ZOO."

Describing this photograph, our correspondent writes: "The picture shows a giraffe recently caught in Rhodesia. At the moment it was taken, the animal was being unloaded from the railway at Pretoria. It is shown blindfolded by means of a grain-bag, and in this manner it was led through the streets to the local zoological gardens, where it rested for two weeks preparatory to being shipped to Berlin. Giraffes are captured by means of lassos thrown by hunters mounted on swift horses. They are then secured to trees and left for some hours. Next, as soon as possible, the lasso is replaced by leather harness to which six strong ropes are attached. Finally, each captive animal is led to the nearest railway siding—often fifty miles away—by natives, one at the end of each rope."

One of Mr. Chesterton's satiric poems, "The New Freethinker," begins—

John Grubby, who was short and stout,  
And troubled with religious doubt,  
Refused about the age of three  
To sit upon the curate's knee.

Somehow this reminds me, incongruously enough, of Blake's poem, "A Little Boy Lost"—about a child who also had religious doubts, and came to a sad end through expressing heretical opinions. It occurs in a new facsimile reprint, in colour, of "SONGS OF EXPERIENCE." The Author and Printer W. Blake (Benn; 12s. 6d.). The poems are given in Blake's original script, with his decorative pictures and border designs. A note states that the edition is "reproduced from a copy in the British Museum," but it is not mentioned whether the size of the page is the same as in the original. In the reproduction it is very small (though with wide margins) and, in spite of the neatness of Blake's handwriting, the script is not always easily legible in the longer pieces. This might explain why his poetry waited long for recognition. Pictorially, the reprint is charming, and its publication is timely in view of Blake's coming centenary on Aug. 12.

From individual bards I turn now to an anthology—"THE CAMBRIDGE BOOK OF LESSER POETS." Compiled

Some of those whose minds have been exercised about "rare Ben Jonson" may be disposed to take his rarity on trust. They will understand better some of the ways in which he earned the epithet if they will read "THE COURT MASQUE." A Study in the Relationship Between Poetry and the Revels. By Enid Welsford, Sometime Fellow of Newnham College. Illustrated. (Cambridge University Press; 25s.) Here we have, among much else, the whole story of Ben's collaboration with Inigo Jones in the production of masques for James I. and Charles I., his effort to give the masque permanent literary value, while making the poetical side prevail over the spectacular, and his eventual discomfiture by his masterful colleague, the Reinhardt of his day. Summing up, the author says of Ben Jonson: "He created no perfect poem such as 'Comus,' but he did make many lovely lyrics, and he did, by bringing the spirit of poetry into the masque, help to keep alive the spirit of the dance in English literature."

As already indicated, the book is far from being restricted to the work of Ben Jonson or his period. It traces the history of this form of entertainment, from its early origins in seasonal festivals and mummery, through its later developments in Italy and France, discusses its influence on poetry, as in Spenser, Lyly, Shakespeare, and Milton, and concludes with a fascinating essay on the art of revelry in general. "The Court Masque" is a very able and delightful book.

Another important contribution to poetic criticism is "FRANCIS THOMPSON": The Poet of Earth in Heaven. A Study in Poetic Mysticism and the Evolution of Love-Poetry. By R. L. Mégroz. Illustrated with portraits and a manuscript facsimile. (Faber and Gwyer; 12s. 6d.). Mr. Mégroz, who recently published a notable book on the Sitwells, here gives proof of catholicity. Francis Thompson's unique personality, his erratic genius, and his rescue by the Meynells from a fate like Chatterton's, provide an enthralling subject, to which the critic does full justice. As his title suggests, he delves deep into the poet's literary ancestry and affinities, considers his relation to other poets, including Coventry Patmore, Shelley, Crashaw, and Donne, and traces the Oriental origin of his magnificent imagery, and the spiritual evolution of love poetry in general. Incidentally, Mr. Mégroz suggests a modification of Mr. Chesterton's dictum on Francis Thompson, that—"Perhaps the shortest definition of the Victorian Age was that he stood outside it."

C. E. B.

## A 1000-B.C. "VIKING-SHIP" GRAVE—

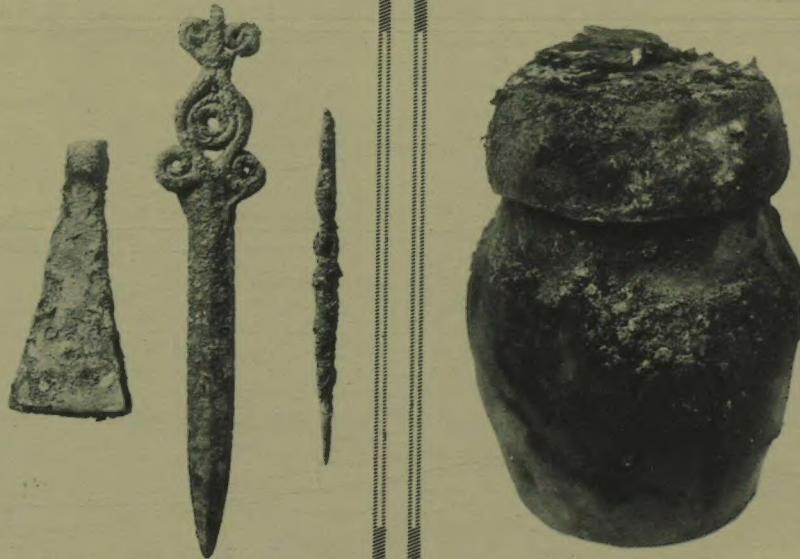
A BARROW NOW OPEN TO THE PUBLIC.



THE BARROW CONTAINING THE STONE "VIKING-SHIP" GRAVE AFTER HAVING BEEN RESTORED TO ITS FORMER SEMBLANCE AND CONNECTED BY A SUBWAY WITH THE COTTAGE SHOWN ON THE RIGHT, SO THAT VISITORS MAY HAVE ACCESS TO IT.

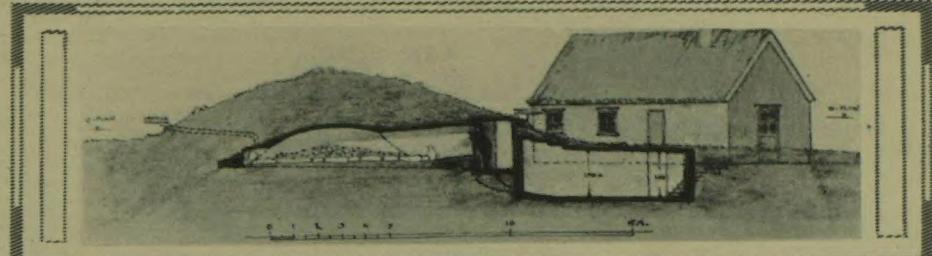


SHOWING A PART OF THE PYRAMID OF STONES SET ABOVE THE STONE "SHIP" GRAVE AND AFTERWARDS, IN THE COURSE OF TIME, COVERED BY VARIOUS STRATA OF SOIL—A CROSS SECTION.

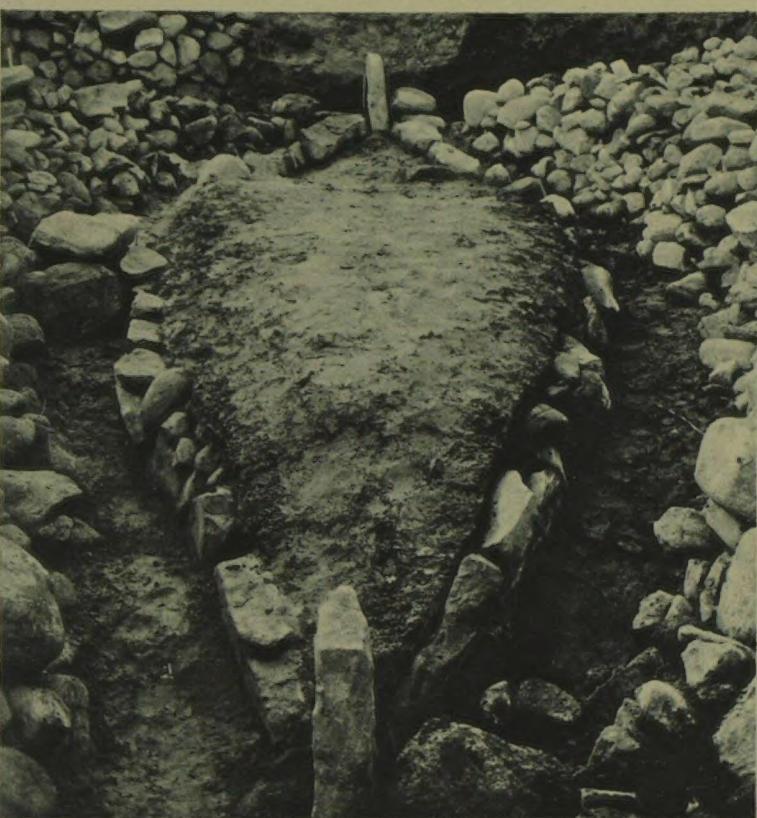


BRONZE OBJECTS PLACED IN THE GRAVE FOR THE USE OF THE DEAD MAN; INCLUDING A MINIATURE DAGGER (13 CENTIMETRES LONG—CENTRE).

THE EARTHENWARE URN WHICH CONTAINED MOST OF THE DEAD MAN'S ASHES, AND WAS PLACED IN A SMALL STONE COFFIN.



A DIAGRAM—THE ROOFED-IN GRAVE IN THE BARROW AND A COTTAGE CLOSE TO IT NOW LINKED BY MEANS OF A SUBWAY ENABLING VISITORS TO PASS FROM A ROOM IN THE COTTAGE TO THE ELECTRICALLY-LIT GRAVE, TO SEE THE "VIKING SHIP."



THE GRAVE IN THE SEMBLANCE OF A VIKING SHIP, OUTLINED BY MEANS OF LARGE STONES AND SET ORIGINALLY IN A NINE-SIDED SPACE, WITH AN OPENING AT THE EAST, WHICH PROBABLY SYMBOLISED A HARBOUR.—THE STONE COFFIN ON THE LEFT.



THE STONE "SHIP" (PROTECTED BY A SPECIAL ROOF AND LIT BY ELECTRICITY) AS IT IS SEEN BY THOSE VISITING THE BARROW—THE STONE COFFIN ON THE LEFT.

semblance of a Viking ship, outlined by means of large blocks of stone. By the port side of this (that is to say, the left-hand side looking towards the stem) was placed a small stone coffin. All being so far ready, the body of the dead man, who was doubtless of high birth, was cremated, and the ashes were placed in an earthenware urn which was afterwards wrapped in a piece of cloth or skin and placed in the small coffin, which was closed by a lid of wood and another lid of stone. Not all the 'ashes' seem to have been put into the urn, for a few bony splinters, with other incinerated matter, were found spread over the 'ship.' A pile of bones discovered close to the urn suggest that a slave, or possibly the widow, accompanied the dead man in his last sleep. There were found also three bronze objects buried with the remains of the dead, so that he might be properly equipped in the after-life. One of these is the miniature dagger shown. These bronzes were on top of the urn and covered by coarse woollen material. The 'ship' itself was set in a nine-sided space, with an opening at the east, and doubtless symbolised the harbour in which the Viking was resting in his ship. The tomb-mound has been made accessible to the public. A roof of concrete has been built over the 'ship' and its surroundings, and on top of this the soil has been replaced, so that the mound looks as it did before the excavations. From the tomb a subway leads to a room in a cottage near the barrow. A visitor entering this room passes into the subway and so into the barrow, where he can see the 'ship,' the coffin, and the urn."

Last autumn there was discovered in the parish of Hasslöv, in the province of Halland, on the west coast of Sweden, a grave-mound of remarkable interest which dates from early Viking times. This barrow has since been investigated, and it has now been restored to its first state as far as is possible; has been lit by electricity; and has been formally opened to the public by the Crown Prince Gustaf Adolf. The correspondent who sends us the photographs here reproduced writes of the grave, whose date he places at about 1000 B.C.: "The sepulchral mound was constructed thus: a pit was dug in the ground, and there was then constructed the

## SOLD FOR £500,000:

THE BENSON COLLECTION OF OLD MASTERS.

By LAWRENCE HAWARD.

*It was reported the other day that the famous collection of Old Italian Masters belonging to Mr. and Mrs. Robert H. Benson, of London and Buckhurst, had been sold to Sir Joseph Duveen, and the price paid was said to be £500,000. That being so, this article has special point, for it is by Mr. Lawrence*



FROM THE R. H. BENSON COLLECTION OF OLD ITALIAN MASTERS, WHICH HAS BEEN BOUGHT BY SIR JOSEPH DUVEEN: "MADONNA AND CHILD WITH THE INFANT ST. JOHN"; BY ANDREA DEL SATO (BORN, JULY 16, 1486; DIED, JANUARY 22, 1531).

Haward, the Curator of the Manchester Corporation Art Gallery, in which the collection has been on view since April. It may be added that those who wish to see the pictures at Manchester have little time to waste, for the exhibition is to close on July 30.

THE R. H. Benson Collection of Old Italian Masters, the sale of which, to Sir Joseph Duveen, has been announced, is a familiar name to all lovers of art, more especially to those living in the London area; for examples of it have been generously lent for nearly half a century to the Royal Academy for their Winter Exhibitions, to the Burlington Fine Arts Club, and to the various exhibitions of Old Masters held at the New Gallery and the Grafton Gallery in the days when those two famous showrooms were still available for the fine arts. If most of the pictures in the collection have been seen individually from time to time, however, they had not been collected under one roof and shown as a whole to the public until last April, when they were lent to the Manchester City Art Gallery.

The nature of the collection may be gathered from the preface to the "catalogue raisonné" printed privately at the Chiswick Press in 1914, where it states that it was "gathered together during the last thirty years in London, Paris, and Italy, and represents the personal taste of its owners, Robert and Evelyn Benson, so far as their opportunities have permitted. . . . The opportunities of the last thirty years are not comparable with those of the preceding fifty. Still, the present collection succeeds in illustrating historically the six principal Italian schools in a way that would be difficult for a collector beginning to-day." In these modest words the owner (or the late owner, as we should now say) speaks of his one hundred and fourteen Old Masters, which range from about 1300, when the stereotyped Byzantine traditions were beginning to be thrown off by Italian painters, to the latter decades of the sixteenth century, when colour was put at the service of literary and pictorial imagination in the romantic allegories of Titian, Bonifazio Dei Pitati, and Paolo Veronese.

As arranged at Manchester, the pictures fill four rooms, two of which are devoted to the larger works of the Venetian and Florentine schools respectively. The rest of the collection is hung in two adjoining rooms, one of which contains the smaller Florentine pictures, together with the Umbrians and Siennese; while the other is hung with the smaller Venetian

pictures and with examples of the schools of Milan, Ferrara, and Bologna. A view of the collection as a whole makes it abundantly clear that the most famous of the pictures, and also those

which are interesting mainly to the student of Italian painting, have not been bought merely for historical reasons, but because they

have appealed to the personal taste of the owners. It is this personal note in the collection which differentiates it from some in which pictures have been acquired because they have been painted by someone with a big reputation or a name that happened for the moment to be in vogue. Mr. Charles Ricketts has, indeed, described the Benson treasures as constituting "the most charming of recently formed private collections; perhaps the only one in England devoted to the nobler schools."

The majority of the paintings, as is only natural in a collection of this sort, are of a religious nature, six of them including portraits of donors. Many, however, have secular subjects, and may be classed in the category defined by Titian, in a letter to Philip II., as "poesie." In addition, there is a group of fourteen portraits, mostly of the fifteenth and early sixteenth centuries. Whether the pictures are sacred or secular, they have this characteristic in common—that they illustrate, almost without exception, the fresh and youthful side of the Renaissance rather than that of its golden autumn.

The Venetian pictures, which are numerically the strongest in the collection, cover a period ranging from the "Madonna and Child," with an architectural background glowing with gold, by Carlo Crivelli, to a romantic "Rape of Europa," by Paolo Veronese, and a series of decorations painted by Bonifazio Dei Pitati for a ceiling in the Palazzo Giustiniani Calerghi at Padua. Of the two pictures ascribed to Titian, one is a small "Virgin and Child," on a panel, which has been often exhibited in London; the other is "The Daughter of Herodias," of which a version is in the Doria Palace at Rome. Those ascribed to Giorgione and his school include a male portrait, a "Holy Family," and one of those musical subjects which, in the arrangement of the figures, foreshadows the grouping of Watteau.

Palma Vecchio is represented by a noble portrait of a man which was at one time ascribed to Giorgione, and by a large and late altar-piece, with the figures of St. Catherine, St. John the Baptist, and the Founder, as well as those of the Holy Family; A large altar-piece by Giovanni Bellini, of the "Madonna and Child with SS. Peter, Catherine, Lucy, and John the Baptist," at one time in the Wynne Ellis and Grahams collection, occupies the place of honour in the large Venetian room; and amongst the smaller Venetian works are two other pictures by the same painter, "The Infant Bacchus," and a delightful "St. Jerome, Reading," representing the ancient saint sitting in the mouth of a cave by a cool well, where he is kept company by rabbits and other friendly dumb animals. Perhaps, however, the most attractive of all the Venetian pictures is a miraculous little "Madonna and Child" by Antonello Da Messina, which, with its sense of spacial composition, its fine and precise drawing, and mellow lighting, stands out from its surroundings, and reminds us by its craftsmanship how much of northern methods this artist learnt from Petrus Christus when he met the Flemish portrait-painter in Milan.

The Florentine group is distinguished by a Botticelli "Madonna and Child," the Madonna being of the type of the "Venus on the Nautilus Shell" in the Uffizi; by Ghirlandajo's "Portrait of Francesco Sassetti"

CIMABUE WATCHING THE BOY GIOTTO DRAWING SHEEP.



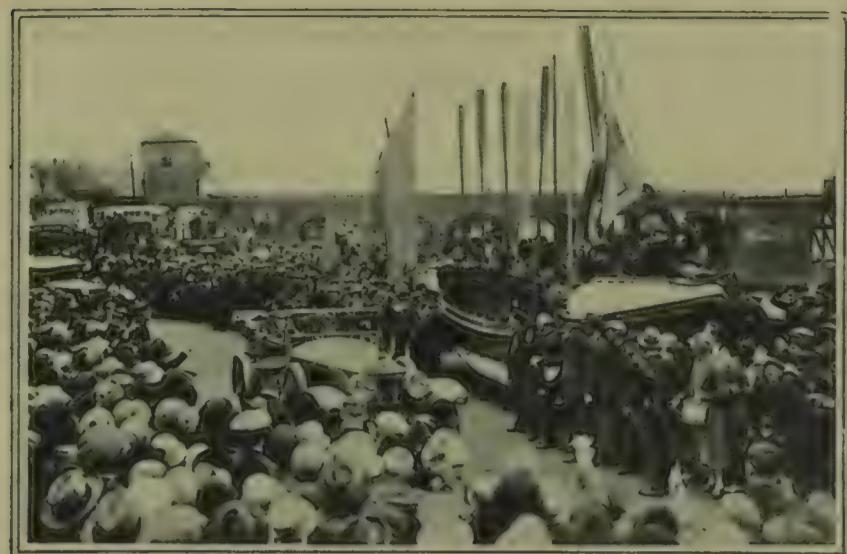
(the banking partner of Lorenzo de' Medici at Lyons) and his son; by a warmly lit tondo of the "Madonna and Child and the Infant St. John," by Andrea Del Sarto, the all-too-perfect painter; by a delightful "Hylas and the Nymphs," by Piero Di Cosimo, representing Hylas embarrassed at having to choose from amongst fruits, flowers, and even a white poodle that the laughing and officious nymphs are offering him; by two delightful works, one a "Pieta" and the other a "Tobias and the Angel," by Filippino Lippi (though the latter has been provisionally christened by Mr. Berenson as the work of "Amico di Sandro"); and by a large altar-piece, a predella in three panels, and a portrait of a lady which appeared in the 1895 Exhibition of Fair Women, all from the brush of Luini. The Ferrara-Bologna group includes a very decorative and amusing "Circe," by Dosso Dossi; a wonderful little "Flight into Egypt," by Cosimo Tura, with ashy colouring; and a very interesting single Correggio, representing the agonised drama of "Christ's Farewell to His Mother before His Passion."

It only remains to name, among the Umbrian school, the important "Madonna and Child" by Signorelli, and two dramatic panels of "The Journey to Emmaus" and the "Supper at Emmaus" by the same painter; and to add that there is an important group of Siennese works which contains four panels from the great double altar-piece executed by Duccio at the beginning of the fourteenth century for the cathedral of his native city, and is also distinguished by two vigorous and rhythmical examples of Domenico Beccafumi, and a very moving little panel representing Christ bearing the heavy cross on His shoulder, with a tiny Dominican kneeling in the corner, which at one time was attributed to Simone Martini, and now, on the analogy of the frescoes in the cathedral at San Gemignano, is given to Berra da Siena.



A TREASURE OF THE R. H. BENSON COLLECTION: "PORTRAIT OF FRANCESCO SASSETTI AND HIS SON TEODORO"; BY DOMENICO GHIRLANDAJO (BORN, 1449; DIED, JANUARY 11, 1494).

## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE LIFE-BOAT CREW AT THE SALUTE: PRINCE HENRY MOTRING THROUGH FOLKESTONE, WHERE HE OPENED THE NEW LEAS CLIFF HALL AND PERFORMED OTHER CEREMONIES.



THE OPENING OF FOLKESTONE'S NEW £80,000 CONCERT HALL: PRINCE HENRY INSPECTING THE GUARD OF HONOUR BEFORE INAUGURATING THE ENTERPRISE.



THE CITY OF LONDON'S RECOGNITION OF THE SUCCESSFUL TERMINATION OF THE DUKE AND DUCHESS OF YORK'S IMPERIAL MISSION: THEIR ROYAL HIGHNESSES IN THE GUILDHALL FOR THE RECEPTION OF THE OFFICIAL ADDRESS—THE DUKE AND DUCHESS ON EITHER SIDE OF THE LORD MAYOR; AND THE PRINCE OF WALES, PRINCE GEORGE, THE DUKE OF CONNAUGHT, AND PRINCE AND PRINCESS ARTHUR OF CONNAUGHT (SEATED ON THE FURTHER SIDE).



AFTER HIS LAST PUTT IN THE BRITISH OPEN GOLF CHAMPIONSHIP: MR. R. T. JONES, THE GREAT AMERICAN GOLFER, CHAIRED AFTER HIS RECORD VICTORY.

Prince Henry visited Folkestone on July 13, there to inaugurate the Leas Cliff Hall, which has been erected by the town at a cost of some £80,000, and will accommodate 1,500 people. In declaring this concert-hall open, his Royal Highness spoke of the important part Folkestone has played for centuries, especially in the maintenance of intercourse with the Continent; and referred to its desire to be a model and example of all that a sea-coast town should be. Later, he opened the extension of the Royal Victoria Hospital; laid the foundation-stone of the Harvey Grammar School extension; and, at Hythe, opened a new housing estate.—The Duke and Duchess of York drove to the

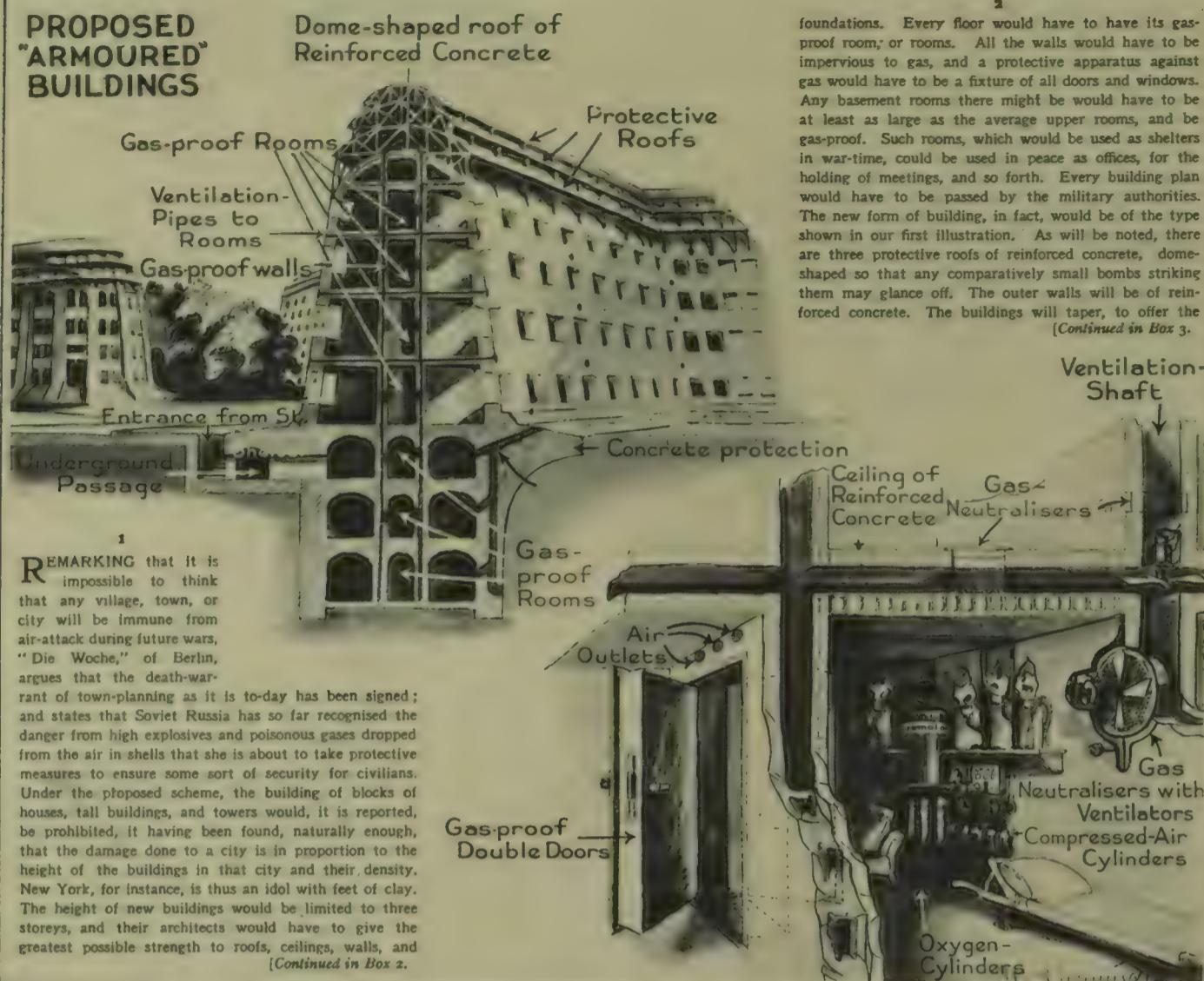


THE DUKE AND DUCHESS DRIVING TO THE GUILDHALL: THE DUCHESS WAVING HER HAND IN RESPONSE TO THE CHEERS OF THE CROWD AT LUDGATE HILL.

Guildhall on July 15 to receive the City of London's greetings and its congratulations on the successful termination of their Imperial mission. An official address was presented at a Court of Common Council held in the library. Luncheon followed, and, in his speech at this, the Duke said: "I return a thorough optimist. . . . If we all hold together, we shall win through."—For the second time Mr. R. T. Jones, of Atlanta, U.S.A., has won the British Open Golf Championship; and this with the very remarkable total of 285-six strokes lower than the previous best. There was a notable demonstration as soon as he had holed his last putt, and he was carried shoulder-high.

## TOWN-PLANNING AGAINST AIR ATTACK: A PROJECT FROM SOVIET RUSSIA.

## PROPOSED "ARMOURED" BUILDINGS



REMARKING that it is impossible to think that any village, town, or city will be immune from air-attack during future wars, "Die Woche," of Berlin, argues that the death-warrant of town-planning as it is to-day has been signed; and states that Soviet Russia has so far recognised the danger from high explosives and poisonous gases dropped from the air in shells that she is about to take protective measures to ensure some sort of security for civilians. Under the proposed scheme, the building of blocks of houses, tall buildings, and towers would, it is reported, be prohibited, it having been found, naturally enough, that the damage done to a city is in proportion to the height of the buildings in that city and their density. New York, for instance, is thus an idol with feet of clay. The height of new buildings would be limited to three storeys, and their architects would have to give the greatest possible strength to roofs, ceilings, walls, and

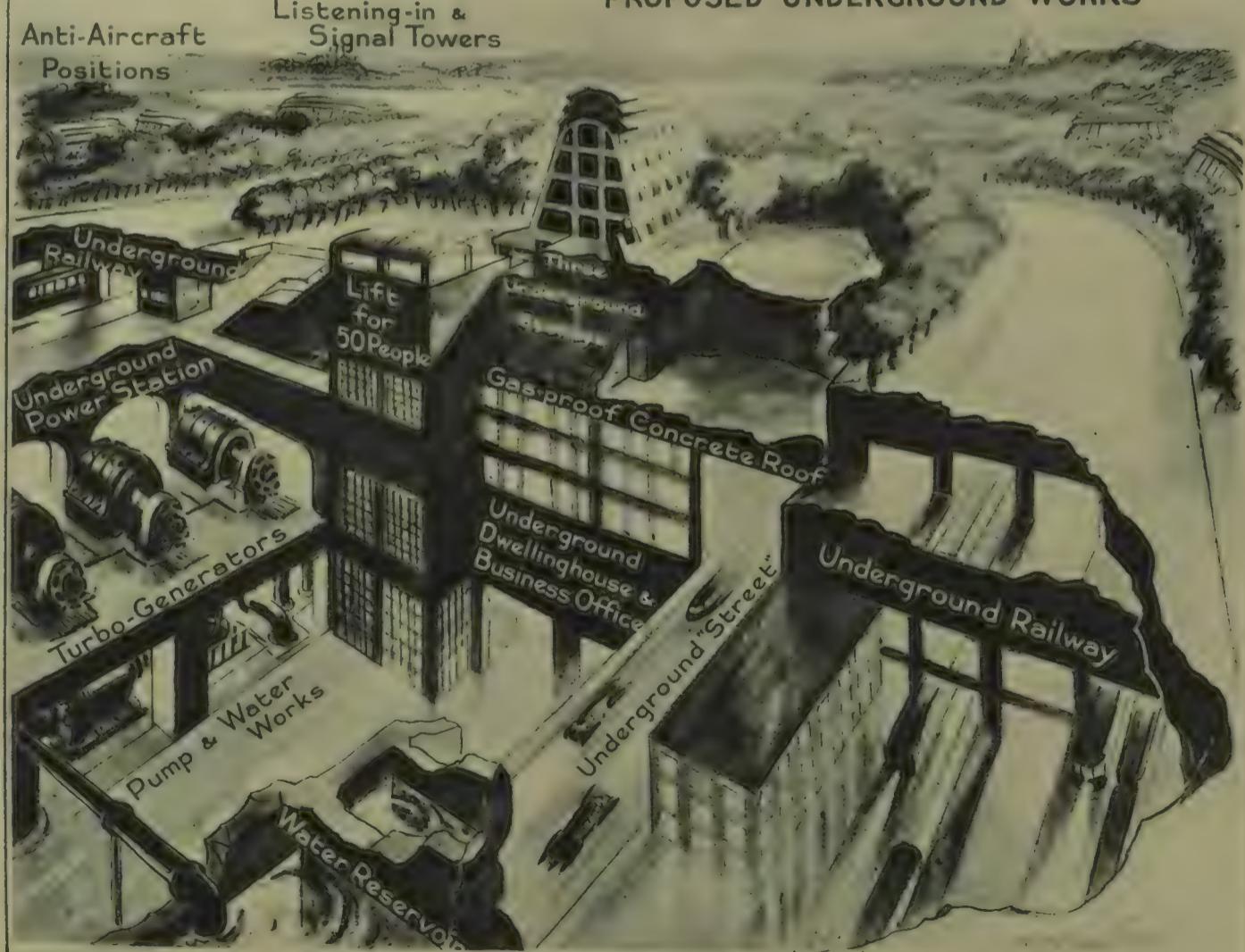
[Continued in Box 2.]

foundations. Every floor would have to have its gas-proof room, or rooms. All the walls would have to be impervious to gas, and a protective apparatus against gas would have to be a fixture of all doors and windows. Any basement rooms there might be would have to be at least as large as the average upper rooms, and be gas-proof. Such rooms, which would be used as shelters in war-time, could be used in peace as offices, for the holding of meetings, and so forth. Every building plan would have to be passed by the military authorities. The new form of building, in fact, would be of the type shown in our first illustration. As will be noted, there are three protective roofs of reinforced concrete, dome-shaped so that any comparatively small bombs striking them may glance off. The outer walls will be of reinforced concrete. The buildings will taper, to offer the

[Continued in Box 3.]

DESIGNED TO BE PROOF AGAINST POISON GAS AND HIGH EXPLOSIVE SHELLS DROPPED FROM THE AIR; THE NEW FORM OF "ARMOURED" BUILDINGS SUGGESTED IN RUSSIA; AND PROTECTIVE MEASURES.

## PROPOSED UNDERGROUND WORKS



In an article entitled "The Poison Gas War That is Coming," Lord Halsbury, formerly Assistant Inspector of High Explosives at the Ministry of Munitions, wrote recently in the "Daily Mail": "In a war of any magnitude there will not merely be armies engaging armies, but whole nations mobilised against

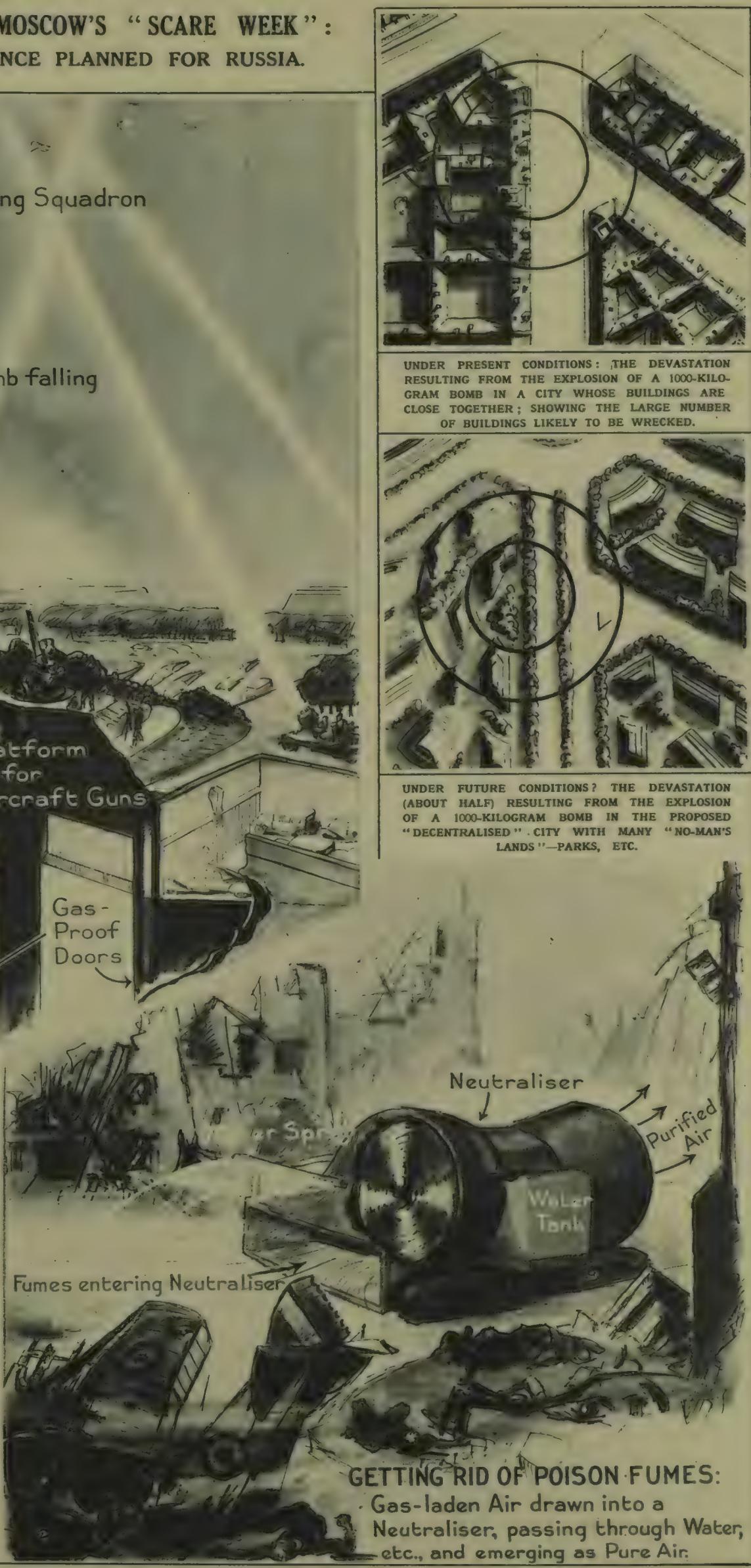
nations. It inevitably follows that the old demarcation between the military forces and the 'civilian population' will cease to exist. . . . The first conclusion . . . that emerges is that an attack will be made upon the 'civilian population.' . . . From the dislike of facing unpleasant truths an answer

[Continued opposite.]

**ADVERTISED DURING MOSCOW'S "SCARE WEEK":  
ANTI-AIRCRAFT DEFENCE PLANNED FOR RUSSIA.**



smallest target possible in the circumstances, and, of course, will be camouflaged with paint in time of war. It will be noted further that there will be an entrance from the street straight into the reinforced-concrete, gas-proof basement-rooms. As to the town-planning in general, the chief idea will be decentralisation by means of the provision of many open spaces, parks, and lakes, which will not only provide a "no-man's land" for bombs to fall upon, but be of great value as "lungs" for the community. Such public enterprises as railway stations, electrical works, pumping stations, waterworks, food stores, etc., could, it is added, be built underground. They, too, would have to be defended against poisonous gases and from those heavy shells which might penetrate the earth and reach them. Communication with the surface would be by lifts.



**HOW CITIES MIGHT DEFEND THEMSELVES AGAINST POISON GAS AND HIGH-EXPLOSIVE SHELLS IN FUTURE WARS:  
DECENTRALISATION, GAS-NEUTRALISERS, AND REINFORCED-CONCRETE SHELTERS, SUPPLEMENTING BATTERIES.**

*Continued.* comes readily to many. 'London,' it is said, 'was bombed during the war, and not much damage was done after all.' That answer omits one very serious consideration. London was attacked with incendiary and explosive bombs. Since then great strides have been made in chemical warfare. . . . The only other answer that may be made is that it would be impossible to drop sufficient gas. Some two years ago, writing upon this subject, I pointed out that if you take such a vital triangle as Chalk Farm—the Docks—Clapham Junction, 2000 tons of gas would create a lethal atmosphere over all that area to a height of 40 ft. . . ." In view of this, it is particularly interesting to note that, according to "Die Woche," of Berlin, Soviet Russia is already making protective plans, as "advertised" during Moscow's Anti-War "Scare Week," which ended on July 17. These are described in these two pages.

# "UNREST IN THE EAST."

**By SIGNOR GUGLIELMO FERRERO,**

*the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THE above title is that which a well-known French writer, M. Maurice Perrot, has given to an enquiry made by him into the condition of Egypt, Turkey, Ceylon, Afghanistan, Persia, India, Iraq, Syria, and all the countries of Asia and Africa where Western influence exists. The title is in itself a characteristic document of our day. The East, where a century ago romanticism sought all that it could not find at home, is disquieted. It would be impossible to find a better word with which to define its state of mind. It is not only disquieted, it is also disquieting. In the West it perturbs philosophers, diplomats, statesmen, bankers, merchants, and stockholders. M. Massis has written "The Defence of the West." There are many people in Europe whose sleep is periodically troubled, and for very good reasons, by the crises which succeed one another in the majority of Eastern countries.

Whence does this disquieting unrest, which Europe cannot allay, spring?—for when it appears to be calmed in one country, it reappears in a new and increasingly serious form in another. Can all these perturbations, from the difficulties in Egypt, which are always being solved and which always spring up again, to the enormous civil war which is devouring China, be brought home to one single cause, which would be the key to the agonising mystery? Let us try to answer these questions. They are as important for the thinker as for the man of action.

Let us take these four countries: the Turkish Empire, the Chinese Empire, Persia, and Egypt, as they were at the beginning of the twentieth century. They represented then a considerable part of the surface and population and riches of the world; they were governed by ancient absolute monarchies whose legitimacy was beyond all question, and by more or less capable and disinterested bureaucracies; and they tried to reconcile, as best they could, the manners and traditions of their ancient qualitative civilisations with the industrial civilisation of the West.

Astride between two epochs, these countries led lives that were full of contradictions. The most extraordinary of these contradictions was the position which their ancient monarchies finally occupied. They were too weak to resist the political and military pressure of the European Powers, even when that pressure only took the form of threats; but they were still strong enough, at the beginning of the twentieth century, to compel the obedience of their subjects. Thanks to this contradiction, Europe was able to dominate the East during a whole century, employing only a minimum amount of force. By playing upon the susceptibilities of the weak and easily alarmed Courts, the great European Powers could easily extort from their Governments all the concessions they desired; the Governments had then to see how they could impose them on their peoples. They succeeded fairly well in this, thanks to the authority which they still enjoyed.

In this way Europe indirectly governed the great Oriental countries, more by prestige than force. It was a convenient contradiction; so convenient that Europe believed that it would last for ever. But men are born and live under the sign of instability and change, and in their contradictions lies the most unstable element of social life. A contradiction must be solved in one way or another. This contradiction has also obeyed its law.

By making use of their prestige to impose the will of Europe, of its diplomats and its financiers, upon their subjects, the Oriental monarchies wore themselves out, and became incapable of making their subjects obey them. Turkey was the first to revolt, in 1908. China followed her example in 1911. The World War, the programme of the Entente, the prodigious promises made during the struggle, the speeches and projects of President Wilson, only accelerated a movement which had already begun. If there do not yet exist in the East peoples and states capable of openly resisting the strength of Europe, neither are there any longer Governments able to place their authority, established for centuries, at the disposal of the West. If Europe wishes to preserve the privileged situation which she enjoyed in the East before 1915, she will have to replace by force the authority of the old régimes, which helped her before that time and is wanting at present.

Nowhere is that crisis more clear than in Egypt. Why did England exercise so great an influence upon Egypt from 1882 to 1914, although she only had a minimum of military forces there? Because she exercised her authority through the old legitimate authority of the Khedive, which the people still respected. For the Egyptian people, the man who commanded, even if he

the Protectorate, the Egyptian Government became officially a subordinate organ of a foreign Power, divested of a legitimate title to govern the country. All the authority which the Khedivial Government drew from its historical legitimacy and nominal autonomy disappeared. To repress the national agitation which the war, Wilson, and the Turkish reaction against the Treaty of Sèvres had provoked, England could no longer count on the co-operation of a respected native authority. She could only rely on force. But the fifteen thousand men that she had and still has in Egypt were not sufficient to impose on a whole people. According to Perrot, Lord Allenby declared in London that it required 150,000.

In 1922, England recognised, with reservations, the independence of Egypt. It was inevitable, if one did not wish or was unable to break the people's resistance by force. But is independence with reservations a definitive solution, or only an expedient to gain time on one side or the other? The whole question lies there. What is certain is that periodically everything seems to be settled in Egypt, and that six months afterwards new difficulties arise. Can one be surprised? The Egyptian Government of to-day does not derive its authority, like that of the Khedive, from tradition, the past, religion, and investiture by the Sultan, but

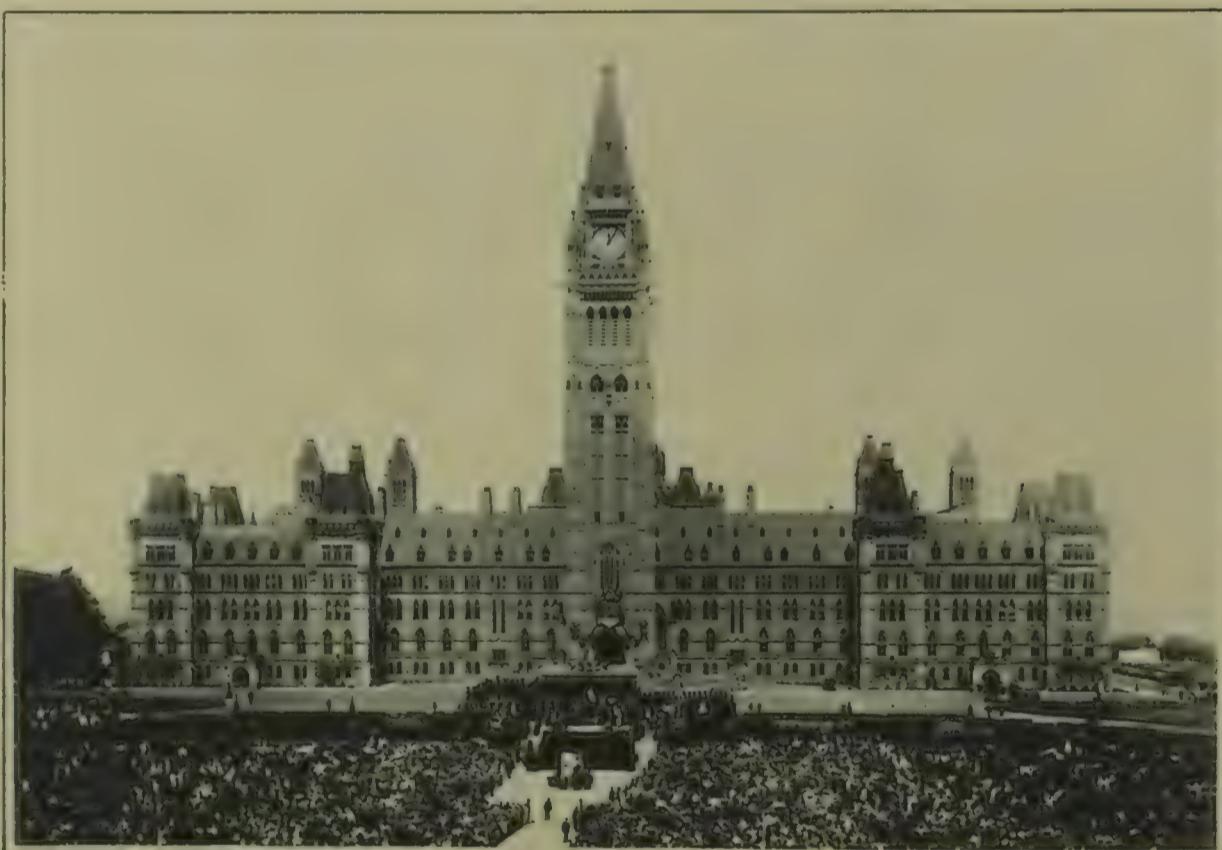
from universal suffrage and public opinion. A Government whose title to legitimacy is derived from the delegation of the people cannot place itself in opposition to public opinion on questions which deeply affect popular sentiment. So long as the Egyptian people and England are not in agreement as to what they understand by independence, the Government can only endeavour to run with the hare and hunt with the hounds by employing transitory expedients.

The unrest in the East is, therefore, not a capricious movement of revolt against the divine superiority of Europe which the fallacious doctrines of President Wilson let loose among peoples incapable of governing themselves. There are too many centres in Europe where people are inclined to explain serious events in this way. The existing perturbation lies much deeper. The unrest in the East is the gravest case of the "political sickness" from which half the world is suffering, and which followed the fall of the monarchical system in Europe and Asia. We always come back to that point.

The West this time has only followed an example which came from the East. The fall of the monarchical system in Europe and Asia began with the Turkish Revolution of 1908, which placed the absolute authority of the Sultan of Constantinople under the tutelage of a military club; and with the Chinese Revolution, which in 1911 overthrew the dynasty and replaced it by a parliamentary republic. But the Turkish Revolution led to the war with Italy for the possession of Tripoli, and to the Balkan War of 1912. The issue of this latter war was the European War of 1914, which provoked the abolition of the Khedivial authority in Egypt, and, three years later, the Russian Revolution and the fall of the Romanoffs. In 1918 the Russian Revolution made possible the fall of the Hapsburgs, Hohenzollerns, Wittelsbachs, and the small German dynasties; and a little later the overthrow of the ancient dynasty of the Shahs of Persia, the fall of the Sultan of Constantinople, the proclamation of the Republic of Ankara, the fall of the Greek dynasty, the civil war in China with its rapid developments, and the explosion of the Nationalist movement in almost the whole of Asia.

For the last twenty years the history of Europe and Asia is only a concatenation of *coup d'état* and revolutions which engender wars, and of wars which in their turn

*[Continued on page 164.]*



CANADA'S SIXTY YEARS AS A SELF-GOVERNING NATION WITHIN THE BRITISH COMMONWEALTH OF NATIONS:  
THE SCENE AT THE PARLIAMENT BUILDINGS, OTTAWA, AS THE CARILLON IN THE VICTORY MEMORIAL TOWER  
RANG OUT "OH! CANADA."

At twelve noon on July 1, after the Governor-General had opened the carillon by means of an electric signal, the bells rang out "Oh! Canada," "The Maple Leaf for Ever," and the National Anthem; and the sounds were broadcast all over the Dominion. The photograph here given is particularly significant, for it was taken at 12.5 and shows, therefore, the most historic moment of the proceedings.

were following the counsels of a foreign Power, was always the Khedive, the Sultan's Vicar, and a member of the sovereign family who had a right to power. That hidden interference of a foreign Power in their country's affairs might more or less displease the Egyptian people, but they suffered it, partly because it was hidden behind the legitimate authority of the Khedive, partly because it brought a little order into their country's affairs, and partly because, in principle at all events, it was provisional. Although that provisional arrangement had in 1914 lasted for more than thirty years, the fact that it was not declared to be definitive helped the Egyptian people to endure it. It was always considered as a parenthesis in the history of Egypt.

The World War broke out. In 1914, England, finding that the reigning Khedive was too friendly to Germany, suppressed his authority, and proclaimed Egypt a Protectorate. Everyone thought that England had, with the destruction of the Khedivial authority, removed the last obstacle to her complete domination of the valley of the Nile. On the contrary, she had destroyed her support and her strongest instrument of domination. She discovered her mistake as soon as the exceptional régime of the war came to an end. With the proclamation of

## AND DAMAGE DONE BY FIRE AND STORMING-PARTIES.



FLEEING BEFORE A POLICE CHARGE: THE CROWD, RUNNING FROM THE LAW COURTS AFTER THE BUILDING HAD BEEN STORMED AND SET ON FIRE WITH PETROL, AND MANY DOCUMENTS HAD BEEN BURNED.



JUST BEFORE THE STORMING OF THE LAW COURTS: A SPEAKER HARANGUING THE CROWD OUTSIDE THE PALACE OF JUSTICE, WHICH WAS  
AFTERWARDS ENTERED BY THE RIOTERS.

damage to buildings. The mob were prevented from entering the Parliament Building and the University. Then they attacked a police station and set fire to it. The next move was to the Law Courts, which were stormed and set on fire by rioters who climbed through the windows and lighted petrol, at the same time throwing out many documents which were burned in separate bonfires. The fire brigade was kept at bay. At length the police were ordered to open fire with revolvers, and for some hours they and the demonstrators fought fiercely. Affairs then began to calm down, and by the Sunday things were comparatively quiet again, especially as the General Strike that had been called had failed.

## A CRÈCHE ON A RACE-COURSE: A "KIDDIES' PADDOCK" AT HAMILTON PARK.



IN THE CHILDREN'S PADDOCK AT THE NEW SCOTTISH RACE-COURSE: YOUNGSTERS AT PLAY IN THE SAND-PIT—SHOWING THE CROWD AT THE RAILS OF THE RACE-COURSE BEYOND.



THE RACE-COURSE CRÈCHE IN BEING DURING A MEETING: CHILDREN IN THEIR OWN PADDOCK, WHICH IS PROVIDED WITH SWINGS, GAMES, AND A TEA-TENT.

The new Scottish race-course, Hamilton Park, has broken novel ground by having a children's crèche, known as "The Kiddies' Paddock." There children can be left while their parents are busy "putting their bit on" or watching the racing. Official attendants are in charge, and the Executive have provided

swings, games, and a tea-tent, to say nothing of the inevitable sand-pit. The idea was that of Lady Hamilton of Dalzell, wife of one of the most popular of the Jockey Club's Senior Stewards, and she is taking the greatest personal interest in it.

# The First Ship to Sail Round the World: Magellan's "Victory."

FROM THE PAINTING BY GUSTAVE ALAUN. (COPYRIGHTED.)



## BACK AT SEVILLE AFTER CIRCUMNAVIGATING THE GLOBE: THE END OF A HISTORIC VOYAGE.

Ferdinand Magellan, the great Portuguese navigator, dissatisfied with his treatment by King Manuel of Portugal, renounced his nationality and went to Spain, where he obtained from Charles V. five ships for an expedition to the Moluccas. Portugal, he said, had unlawfully seized these islands, which really came within the zone allotted to Spain under the arbitration of Pope Alexander VI. Magellan left Seville on August 10, 1519, with 230 men, and sailed down the east coast of America, having heard that there was a strait in the south. Magellan passed these straits, which posterity has named after

him, in October 1520. He gave the name of Pacific to the ocean he then traversed. He did not know it was so vast, and sailed three months without sighting land—except two rocks. At last he reached the Marianne Islands, and then the Philippines, where he was killed in a native battle. The rest of his expedition at length arrived at the Moluccas, and on December 21, 1521, the "Victory," the only ship left, sailed for Spain with 46 men and 13 Indians. After a dreadful voyage, they reached Seville on September 8, 1522. There were only 18 survivors—the first men to voyage round the world.

# Houses of Antiquity: Domestic Life in Ancient Babylon—A Scene in the Seclusion of the Harem.

RECONSTRUCTION PAINTING BY A. FORESTIER, BASED ON A BABYLONIAN SCENE IN THE BRITISH MUSEUM. (COPYRIGHTED.)



A RECONSTRUCTION OF LIFE IN BABYLON: THE MASTER OF THE HOUSE ENTERTAINS

HIS FAVOURITE WIFE, WITH HER CHILDREN, AT AN EVENING REPAST IN THE GARDEN.

We begin here a series of colour pictures illustrating the houses and domestic life of antiquity in various countries. Their historical accuracy may be taken for granted, in view of Mr. Forestier's high reputation as an archaeological artist. Describing the above subject (on another page), he mentions that the basis of it is a representation of Assurbanipal and his Queen in the British Museum. Explaining the details as he portrays them, he says: "After the affairs of the day were over he (the master of the house) would seek peace and quiet in the seclusion of the harem. . . . A husband might wish to select the favourite and invite her to come and partake of a meal of fruit, bread, and wine in the garden. . . . The master is seen

reclining on the couch, while his favourite wife, sitting close to him, before the small table, plays with her little boy. The nurse (in the foreground) holds a baby with whom his sister is seen playing. Two attendants, one at each end of the couch, according to etiquette, keep the flies away with their whisks, while the cup-bearer fills the master's cup with wine. A little to the left (background) a woman is seen dancing to the accompaniment of harps and flutes and clapping of hands. Eunuchs bringing a tray of fruit are coming from the house, and the doorkeeper watches the scene from the doorstep. The hour before sunset would be the time when it would be sweet to breathe the cooler air while the sky reddens in the west."



This smart new Rover saloon has deservedly won enormous popularity, with its roomy four-door body, 48 in. wide inside, leather upholstered as to the seating; with its up-to-date "high waisted" lines now so fashionable; and with its single pane, screw-adjusted windscreen

of latest type. And there is ample power: the four-cylinder overhead-valve engine develops more than 25 h.p., although taxed at but £10. Yet, lavishly equipped, this saloon costs only £250, and runs practically 40 miles per gallon! Fuller particulars with pleasure.

# ROVER CARS

MANUFACTURED BY THE ROVER COMPANY, LTD., COVENTRY

## THE OPENING OF THE GLADSTONE DOCKS: THEIR MAJESTIES IN LIVERPOOL.



ABLE TO ADMIT THE LARGEST SHIPS YET BUILT OR LIKELY TO BE BUILT: THE GLADSTONE DOCKS, WHICH THE KING OPENED ON JULY 19—AN AIR VIEW.



ON THEIR ARRIVAL IN LIVERPOOL FOR THE OPENING: THE KING AND QUEEN ALIGHTING AT THE TOWN HALL.



A GREAT RECEPTION: THEIR MAJESTIES DRIVING THROUGH LIVERPOOL BEFORE THE KING INAUGURATED THE GREAT MERSEY ENTERPRISE.

The King, who was accompanied by the Queen, visited Liverpool on Tuesday, July 19, in order to open the Gladstone Docks, which are now so complete that it was arranged that after the "Galatea," with their Majesties aboard, had entered, she should be followed by the White Star liner "Adriatic," the biggest vessel now using the Port regularly. At St. George's Hall, the King replied to an address of welcome from the City; and, after luncheon in the Town Hall, their Majesties proceeded to No. 7 Bridge, Princes Parade, and to the landing stage, where they embarked on the S.S. "Galatea," which took them down the

river to the Gladstone Lock and into that Lock. As the ship entered the Lock, she broke a ribbon placed across the entrance. Then, to the accompaniment of community singing, she steamed through the Gladstone Dock, so that the King and Queen might get a distant view of the Gladstone Graving Dock, which his Majesty opened in 1913; and so into the Branch Dock No. 1 and to a position at the east end thereof. Their Majesties then disembarked and took their places on the royal dais. Then, with appropriate ceremonial, the King declared the Docks opened.



BARON DE CARTIER DE MARCHIENNE, THE NEW BELGIAN AMBASSADOR TO THIS COUNTRY.

## PERSONAL AND GENERAL: NEWS AT HOME

## FROM VARIOUS QUARTERS, AND ABROAD.

A DOCTOR WINS THE KING'S PRIZE AT BISLEY, WITH 292 POINTS OUT OF THE POSSIBLE 300: CAPTAIN C. H. VERNON, LATE R.A.M.C., CHAIRED.



MR. G. M. TREVELYAN, NEW REGIUS PROFESSOR OF MODERN HISTORY IN THE UNIVERSITY OF CAMBRIDGE.

THE LATE MME. CONSTANCE DE MARKIEVICH, A STORMY PETREL OF IRISH POLITICS.



CEREMONIAL WHICH ENDED IN A POSTPONEMENT: THE COFFIN OF MME. DE MARKIEVICH BEING BORNE FROM THE ROTUNDA HOSPITAL, DUBLIN, FOR ITS JOURNEY TO GLASNEVIN CEMETERY.



BOUGHT FOR THE NATIONAL GALLERY AT THE HOLFOORD SALE, FOR 22,000 GUINEAS:

"PORTRAIT OF A LADY AS 'LUCRETA,'" BY LORENZO LOTTO.

Captain Vernon's score was six points higher than last year's winning aggregate.—Mr. George Macaulay Trevelyan, C.B.E., is so well known as a historian of his war service, when he was Commandant of the first British Ambulance Unit for Italy, 1915-1918.—Mme. de Markievicz, or, as she was generally called, the Countess de Markievicz, Fianna Member of Dail Eireann for South Dublin, died in Dublin on July 15. She was the daughter of the late Sir Henry Gore-Booth, Bt., and in 1900 she married the Polish Count, Casimir de Markievicz. In 1916, she became identified with the Larkinite Labour Movement, and later she joined the militant Sinn Feiners. Her activities during the Easter Week Rising of 1916 caused her to be sentenced to death. This sentence was commuted to penal servitude for life; but she was released at the amnesty in 1917. In the following year, she was elected as the first woman Member of the House of Commons, but she did not take her seat. The funeral was to have been on July 17, but it was announced at Glasnevin that it would be postponed until the



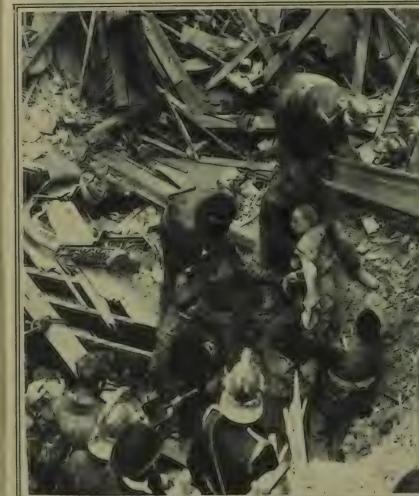
A HOUSE COLLAPSES IN BEAK STREET, OFF REGENT STREET: THE REMAINS OF THE BUILDING; AND AN AMBULANCE REMOVING ONE OF THE INJURED.



THE GREAT ADVERTISING EXHIBITION, AN "ALADDIN'S CAVE" IN THE ILLUSTRATED



TREASURES" AT OLYMPIA: "THE ILLUSTRATED LONDON NEWS" STAND, NEWSPAPERS, LTD., SECTION.



THE COLLAPSE OF A HOUSE IN BEAK STREET, WHEN 2 WERE KILLED AND 11 INJURED: FIREMEN GETTING A VICTIM FROM THE RUINS.



HERR KARL SEITZ, THE SOCIALIST BURGOMASTER OF VIENNA; INVOLVED IN THE RECENT TROUBLE.



DR. SEIPEL, THE AUSTRIAN FEDERAL CHANCELLOR, WHO WAS THOUGHT TO BE IN MUCH DANGER.



SIR ROBERT S. LORIMER, A.R.I.B.A., ARCHITECT OF THE SCOTTISH NATIONAL WAR MEMORIAL.



WITH HIS FATHER, WHO WAS HIS FIRST TEACHER: MR. R. T. JONES, AFTER WINNING THE BRITISH OPEN GOLF CHAMPIONSHIP.



A CRASH ON TO THE MAIN LONDON-SOUTHAMPTON ROAD: THE REMAINS OF THE ROYAL AIR FORCE AEROPLANE WHICH FELL IN FLAMES NEAR CAMBERLEY, SURREY, ON JULY 18.



THE OPENING OF THE GREAT ADVERTISING EXHIBITION AT OLYMPIA: MR. AMERY; WITH (ON HIS RIGHT) MR. C. A. MCDURDY, SIR LAWRENCE WEAVER, AND SIR WILLIAM S. CRAWFORD. 18th, the grave-diggers having refused to work on a Sunday.—The great Advertising Exhibition, at Olympia, was opened by Mr. Amery, Secretary of State for Dominion Affairs and the Colonies, on July 18, and it will continue until July 23. Mr. Amery well described it when he called it "a wonderful Aladdin's Cave of treasures appealing to the eye and to the imagination—a new Magic City of the magic art of advertising." None interested in such matters should fail to visit Olympia, and we need not say that they should see "The Illustrated London News" Stand in the section devoted to the productions of Illustrated Newspapers, Ltd.—The Lorenzo Lotto illustrated was bought for the National Gallery, partly from its own funds, partly from a National Art Collections Fund grant, and largely from a donation by the Benson family.—A Royal Air Force aeroplane, which had down from Farnborough to engage in manoeuvres, burst into flames in the air at 6.45 in the evening on July 18, and crashed on the London-Southampton road. The pilot and the observer were killed. The former was burnt in the machine; the latter apparently jumped for his life, and was found burned to death in a field close by.

# THE WORLD OF SCIENCE.

## THE STILT—A STUDY IN BEAKS.

*By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.*

**W**HEN I am feeling jaded and ill at ease, I often find a delicious sense of restfulness in turning over the leaves of my "Howard Saunders," which has been flippantly called the "boy's Yarrell"—and fortunate is the boy who owns a copy! Its pages are enlivened by most delightful wood-cuts,

dew, all rise up in the memory to form glowing pictures beyond the brush of any artist. Even the smell of the salt water and seaweed comes back, and the attendant emotions are a never-failing restorative.

The "wading" birds have always fascinated me. Their haunts are ever in the wild places of the earth, while in the matter of their habits and their coloration, displaying as it often does such astonishing seasonal contrasts, they present most stimulating problems for solution. In the matter of their structure they are no less insistently attractive—to be quite "modern," I should say "intriguing"! For this structure is the expression of no mere "freakishness" of Nature, but rather an index from which one may read something of the strains and stresses of the environment, and of the repercussion thereof on their frail and susceptible bodies. One finds a subtlety of adjustment, especially in regard to modifications associated with the capture of food, which is very striking, and at the same time hard to grasp.

Let me take the case of the stilt for example. For the size of the body, the stilt has the longest legs of any living bird, or, for the matter of that, of any which has ever lived. "Obviously," one would say, these slender crimson shanks are to be regarded as adaptations to their mode of life"—wading in shallow water in search of food. This inference is justified—tadpoles, and insects and their larvae forming their staple diet. But they are by no means so tied to the water for their food as one might suppose, for they obtain as much from the margins of the pools they haunt as from the pool itself; since they can walk and run with remarkable ease. The stilt, in short, seems to be one of Nature's lures, inviting us to dogmatise about the intimate relationship between cause and effect, only to show us that we have overestimated the closeness of the two!

Unfortunately, the stilt is a very rare British bird. Its habits, about which we have yet much to learn, can be most easily studied, perhaps, in India, where it breeds in enormous numbers. It is certainly a very handsome bird: the plumage, as may be seen in the photograph (Fig. 3), is black and white, set off by the crimson legs and eyes. The beak serves the purpose of a very delicate pair of forceps.

In this matter-of-the-beak, again, we have another chastening object-lesson. That it *does* reflect the feeding-habits of the bird admits of no dispute, and sometimes, but by no means always, intimately so. The stilt and the avocet well-illustrate my point. These two birds are closely related and have similar haunts. But they differ remarkably in this matter of the form of the beak; for this, in the avocet, is recurved, and tapers to an extremely fine point. Why it should terminate thus, no one has been able to suggest, for this point is certainly not put to any special use. But the beak as a whole is used after a peculiar fashion, as anyone may see when watching these birds at the "Zoo." For they will wade "knee-deep" and move the head rapidly from side to side, so as to skim the surface of the water, for the purpose of capturing small organisms on, or just beneath, the surface-film, thereby tapping a source of food not available to other waders. They will similarly skim the surface of the sand or mud at the fringe of the pool, for the same reason.

In the matter of the length of their legs, the avocets are much behind the stilt, as they also differ in coloration, being of a pale-blue instead of crimson. Furthermore,

the front toes are partially webbed, and there is a vestige of the hind-toe just visible in the central figure standing upon one leg in the accompanying photograph (Fig. 2). In the stilts, of which there are several species, the hind-toe has been lost completely. While the stilt never has been a common British bird, the avocet, years ago, bred freely with us in our fen-lands and the Norfolk Broads. But drainage, and the demand for its eggs, between them have wiped it out, save as an occasional visitor.

And now I want to speak of another, and an extremely interesting, member of the plover tribe. This is the crab-plover (Fig. 1), found from the Red Sea to Natal, and through the Indian Ocean to the Bay of Bengal. Here, again, we have a black-and-white bird with a remarkable beak. In this case, it is both heavy and hard, and is used for the capture of the larger hard-shelled crustacea, showing in this a direct relation between the character of the beak



1. THE CRAB-PLOVER: A BLACK-AND-WHITE BIRD WITH A REMARKABLE BEAK.

The crab-plover is an aberrant and, in many respects, a primitive type of plover. Among other peculiarities, it presents what is known as a "pectinated" claw, the middle toe having one side deeply serrated to form a small, comb-like instrument, found also in many other birds as unlike as the night-jar and the heron.

The use of such a claw is unknown.

which are now, alas! creations of the past. Many of these were cut by that inimitable bird-artist, G. E. Lodge; and triumphs of the engraver's art they are. Others were the work of artists of a by-gone generation, and, unfortunately, are unsigned. If their drawing sometimes leaves something to be desired, they atone for this shortcoming by the exquisite little landscapes used as settings.

The original edition of John's "British Birds" is another of this kind, with marvellous woodcuts by Wolf, who was, indeed, a great master-craftsman, and has left us some precious relics to keep his memory green. As one turns over the pages of these two books, one is borne back to the time when the world was young. I live again those joyous hours on Breydon Water when the window of the houseboat was flung open at four o'clock in the morning—and earlier—to admit the thrilling pipe of the redshank, the lilting cry of the curlew, or the shrill yet musical cry of the oyster-catcher. The low, murmuring lapping of the water against the boat, the bark of dogs in the distant farmyard, and the lowing of the cattle in the marshes glistening with

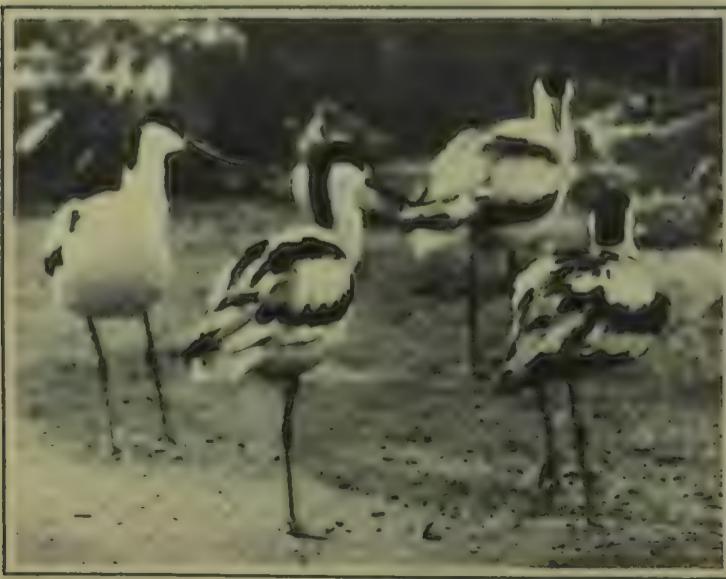


3. THE BLACK-WINGED-STILT: A BIRD WHICH, FOR THE SIZE OF ITS BODY, HAS THE LONGEST LEGS OF ANY LIVING BIRD.

The black-winged stilt is one of our rarer British birds, as well as one of the most remarkable of the plover tribe. The body, from the tip of the beak to the tip of the tail, measures about thirteen inches. The length of the exposed portion of the leg is ten inches. The black feathers have a beautiful green gloss, while the breast, in the living bird, has a delicious rose-pink tinge.

and that of its food. But it is distinctly a maritime species, haunting sandy islands, or sand-banks along the coast. It differs conspicuously, however, from the stilt and the avocet in laying but a single egg, which has a white shell, therein departing widely from the rule which obtains among the plovers. But, more than this, the egg is deposited on the bare sand in a burrow, and the nestling, instead of leading an active existence from the moment of hatching, remains for some time helpless within the burrow.

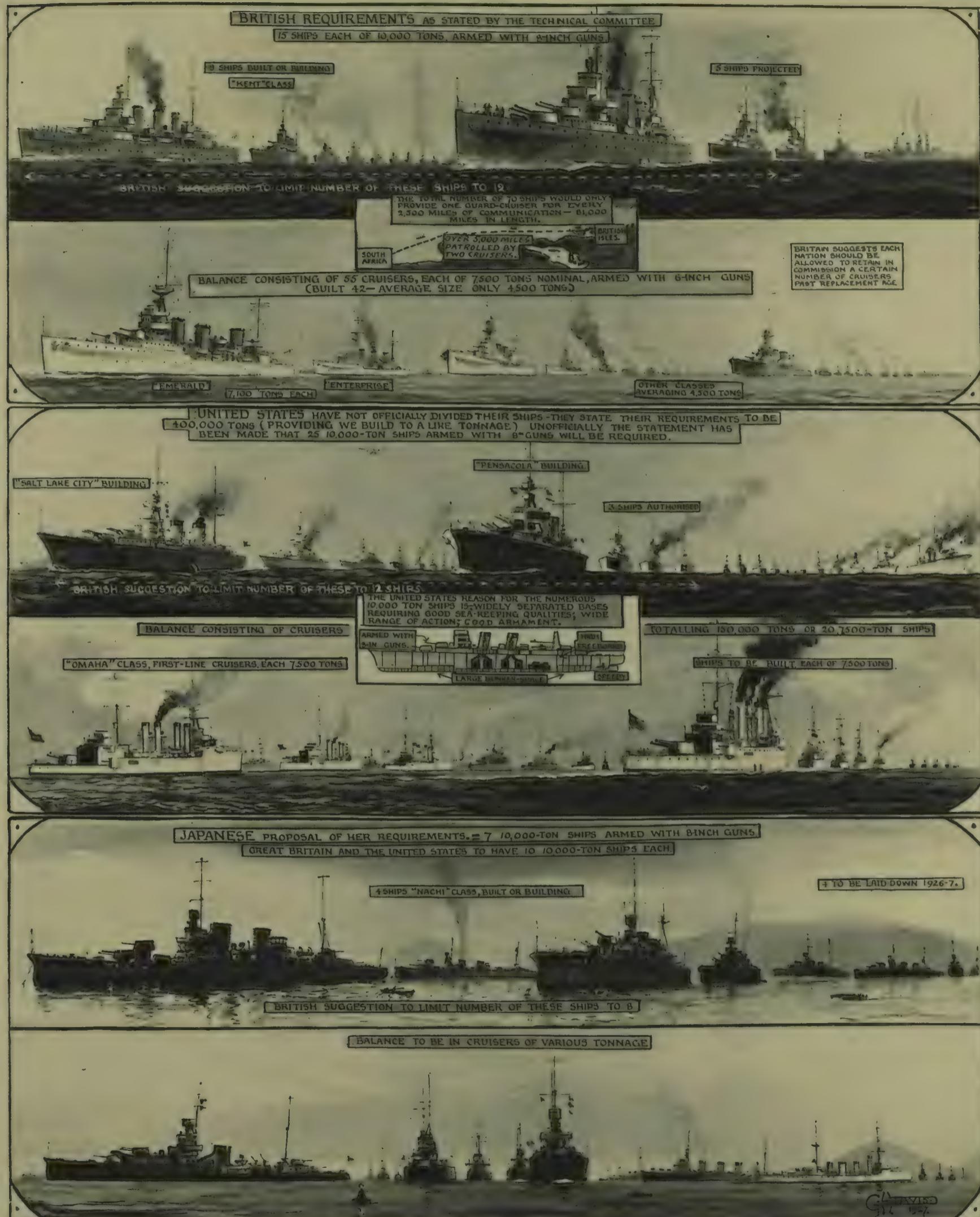
These three birds present a contrast in the form and use of the beak, which is well worth the careful attention of those who have the good fortune to be enabled to study the living birds in their wild state. But not a little can be gleaned from captive specimens at the "Zoo," at least in so far as the stilt and the avocet are concerned. I cannot, at the moment remember whether the crab-plover has ever been an occupant of the aviaries at the London "Zoo." Let us, anyhow, make the most of the opportunities we have.



2. THE AVOCET: THE "COBBLER'S-AWL DUCK" OF THE OLD MARSH-MEN.  
The avocet, which has a larger body and shorter legs than the stilt, was known to the old marsh-men as the "Cobbler'sawl duck," from the singular character of the upturned and very flexible awl-shaped beak. Like the stilt, it can swim with ease when occasion requires.

## THE VITAL CRUISER QUESTION: THE FOCUS OF DISCUSSION AT GENEVA.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)



TONNAGE VERSUS UNITS: THE NAVAL LIMITATION CONFERENCE PROPOSALS OF GREAT BRITAIN, THE UNITED STATES, AND JAPAN.

Speaking the other day with reference to the Naval Limitation Conference, Lord Birkenhead said: "We in these islands never have at a given moment food for more than seven weeks. No other country in the world is in that situation. In no conceivable circumstances can we agree to a smaller number of the cruisers which discharge for us the vital, indispensable service of protecting the food supply and the necessary trade of the country. I am satisfied that a situation so peculiar, so unexampled in the world, is one which, with careful and sym-

pathetic study, will meet more and more recognition and agreement." Admiral Jellicoe's opinion is that the great lengths of Britain's sea lines of communication make it necessary for us to maintain a large force of scattered cruisers for commercial protection in case of hostilities, and he has stated that the seventy ships we suggest would only give us sufficient cruisers to have one vessel patrolling each 2500 miles. It was announced on July 18 that, as a result of week-end "conversations," the Conference seemed within sight of reaching an agreement.

# THE WORLD OF WOMEN.

## The Royal Garden Party.

The Garden Parties given annually at Buckingham Palace have for years been considered the most delightful events of the social season, and on no days in the year are the skies more anxiously scanned, in fear lest rain should at the last moment put them off. One cannot remember that this has ever happened. As a rule, the sun shines brilliantly, and, indeed, seems to concentrate on the great expanse of green lawns. Then the scene becomes a wonderful pageant, full of shifting colour, and one wishes that there were a hill just outside the garden walls, so that the people of London, like those of Edinburgh when Holyrood is *en fete*, could enjoy the brilliant scene. They would be able to distinguish the King, whose attendants usually keep a wide space free about him, while people are brought forward to be presented, and they could follow the progress of the Queen through the narrow lanes that open before her as she passes among the crowd, for she almost invariably wears some high plume or ornament in her hat that makes it easy for people on the lawn to mark her course.



THE MARRIAGE OF LORD CHELMSFORD'S HEIR: THE HON. ANDREW AND MRS. THESIGER.

The wedding of the Hon. Andrew Thesiger, Viscount Chelmsford's heir, to Miss Gillian Lubbock, daughter of Mr. and Mrs. Arthur Neville Lubbock, of Bassett's, Farnborough, Kent, took place at St. Margaret's, Westminster, last week.

she passes among the crowd, for she almost invariably wears some high plume or ornament in her hat that makes it easy for people on the lawn to mark her course.

**Lady Erroll.** The new Countess of Erroll has spent most of her time in Coblenz since Lord Kilmarnock, who had been attached to the British Embassy in Berlin for the two years after the war, became High Commissioner on the Inter-Allied Rhine Land Commission six years ago. She has only one daughter, and, fortunately for her, that daughter, the Hon. Rosemary Hay, also lives in Coblenz, for she married some years ago Colonel Rupert Ryan, who is British High Commissioner on the Commission. The elder son, who now becomes Lord Kilmarnock, and who married Lady Idina, a sister of the Earl De la Warr, lives in Kenya, where Lady Erroll visited them last year. The younger son's marriage to another Rosemary, the elder daughter of Lord Wimborne, was a brilliant social event of last season. Mrs. Gilbert Hay was to have been presented at one of the last Courts by her mother-in-law, who came over from Coblenz for that purpose, but who, instead, attended the christening of her first child.

**Music and Politics.** The appointment of Lady Brittan as honorary musical director of the new Conservative Party Musical Union makes it fairly certain that the scheme will be a

great success. Lady Brittan is a very accomplished musician — she is reckoned the finest amateur harpist in this country, and has led the Band of Harps at the Welsh National Eisteddfod, while some years ago she won the International competition in America for a harp composition. Three years ago she was one of the adjudicators at the Welsh Eisteddfod, and was admitted into the Gorsedd circle under a Welsh title which, being interpreted, means the Harpist of the White Dove. She is deeply impressed with the educative value of competitive work, and her idea is that the Conservative Musical Union should aim at establishing something on the lines of the National Eisteddfod for England, as far as anything can be considered national that represents one political party. She does not consider that community singing would carry musical training very far, but she has had very satisfactory experience of the results that can be quickly attained by competitive work. As Chairman of the Women's Section of the London Municipal Society, she recently inaugurated a series of competitions for musical, choral, and solo work, in which eight hundred competitors took part, with the most excellent results, and she is convinced that it is by competition that improvement is attained.

Lady Brittan, who is the wife of Sir Harry Brittan, M.P., is noted for her all-round interests and attainments. She and her husband are very popular as host and hostess, and during the meeting of the International Press Conference in London they have done a great deal to make a success of the social side. Lady Brittan, the only woman to speak at any of the great gatherings, rather astonished the delegates at the banquet given by the Press when she addressed them in English, French, Spanish, and German, speaking each language without a trace of accent. Her sensitive and highly trained ear accounted for the purity of her accent, and as for her knowledge of the different languages, she learned Spanish in South America, where she was born (her father, Sir Robert Harvey, was in charge of several important contracts in South American countries), her mother was a French lady, and as a child she had a German governess.

## Honour to Youth.

The fact that a woman won the Newdigate Prize this year has given great satisfaction to women who have won distinction in literature or in other fields, and some of them had the happy idea that they would give a luncheon in her honour. It was held at the Lyceum Club, where Mrs. Cobbett Ashby, who is herself a Cambridge woman, presided over a very interesting

gathering, and paid a generous tribute to the Oxford girl. Letters of congratulation were received from Mr. Galsworthy, Miss Clemence Dane, Mr. John Drinkwater, and Miss Maude Royden, and, as if that were not enough to overwhelm the

unassuming young poetess, one of the most distinguished scholars and writers of the day, Sir James Frazer, was there to offer his congratulations in a delightful speech, and to listen as she read a section of her poem.

It had been reported that Miss Trevelyan wrote the poem as a joke, but no one believed that when she read it, for she had clearly been captivated by the lovely theme, and had loved the imagery that poured into her mind. Her audience enjoyed it so much that, when she stopped, they begged her to go on and read it to the end.

## A Child's Memory.

**Little Lady Mairi Hamilton,** the daughter of the Duke and Duchess of Hamilton and Brandon, whose sudden death after a brief illness occurred a few weeks ago, inherited her mother's intense love for animals, and had looked forward to helping her in her work. Her memory will be a help, for the Duchess will try through her to interest other little children in the protection of animals. In memory of Lady Mairi she is giving a "Kind-



HONORARY MUSICAL DIRECTOR OF THE NEW CONSERVATIVE PARTY MUSICAL UNION: LADY BRITTAJN.

ness to Animals" party next Sunday at the huge People's Palace in the Mile End Road, to which five hundred little East End children have been invited.

She will find them very ready to listen to her talk about the care of their animal pets, for during the last few years various agencies have been at work, and it is noticed that, if older people are still rough with animals, the children in the poorer districts have a very different point of view. At the dispens-

saries where sick animals are cared for, the children not only come full of anxiety for their own pets, but they bring stray lost creatures picked up in the streets. One guest that will be warmly welcomed at the Sunday party is Lady Mairi's little pony, an engaging, friendly creature, who has been busy for some days trotting about London with a small governess cart advertising the work of the Duchess's society.



THE CUBITT-CHOLMELEY WEDDING: THE BRIDE AND BRIDEGROOM.

The Hon. Charles Guy Cubitt, who is the youngest son of Lord and Lady Ashcombe, of Denbies, Dorking, married Miss Rosamond Mary Edith Cholmeley last week. The bride is the only daughter of the late Sir Montague A. R. Cholmeley, Bt., and Mrs. Walter Lambert, of 9, Cadogan Gardens.

The Lido season has now begun, and many of the habitués have already assembled in Venice or at the hotels actually on the *plage*. Lady Wimborne, who was there last year, has taken Lady Berkeley's lovely *Palažzo* at San Vio, and will soon be in residence. Mr. and Mrs. Cole Porter have opened the Rezzonico Palace for the summer and are entertaining largely, their guests including the Hon. Mrs. Alfred Anson and Countess Potocka.



TRAINING IN THE THAMES FOR AN ATTEMPT TO SWIM THE CHANNEL: MISS MERCEDES GLEITZE.

Miss Gleitze is training in the Thames for an attempt to swim from the French coast to the English coast. She had a narrow escape the other day while endeavouring to swim from Westminster to Erith, being sucked under a barge. Despite this experience, which might well have been fatal, she recovered, and completed the swim.

the christening of her first child.

**THE STATE FUNERAL OF MR. KEVIN O'HIGGINS:  
A NATIONAL TRIBUTE IN DUBLIN.**



BEARING THE WREATHS SENT IN MEMORY OF THE MURDERED MINISTER FOR JUSTICE AND EXTERNAL AFFAIRS: THE TEN MOTOR-TENDERS, DRAPED WITH BLACK CRÊPE, WHICH FOLLOWED THE TRICOLOUR-COVERED COFFIN.



THE PASSING OF THE MORTAL REMAINS OF THE MURDERED FREE STATE MINISTER: THE COFFIN ON THE GUN-CARRIAGE; FOLLOWED BY RELATIVES OF THE DEAD MAN, AND WITH OFFICERS OF THE CIVIC GUARD AS PALL-BEARERS.



AT THE GRAVESIDE IN GLASNEVIN CEMETERY: HIS EXCELLENCY MR. TIMOTHY HEALY, GOVERNOR-GENERAL OF THE IRISH FREE STATE (THIRD FROM LEFT), AND RELATIVES OF MR. KEVIN O'HIGGINS.



THE FUNERAL PROCESSION FROM ST. ANDREW'S CHURCH, WESTLAND ROW, DUBLIN, TO GLASNEVIN CEMETERY: THE CORTÈGE PASSING ALONG O'CONNELL STREET—NELSON'S PILLAR IN THE BACKGROUND.



THE HIGH MASS IN ST. ANDREW'S CHURCH: THE WREATH-COVERED COFFIN BEFORE IT WAS BORNE TO THE GUN-CARRIAGE FOR CONVEYANCE TO THE CEMETERY.



THE PRESIDENT OF THE IRISH FREE STATE AT THE GRAVESIDE IN GLASNEVIN CEMETERY: MR. COSGRAVE (CENTRE; IN CIVILIAN CLOTHES), WITH GENERAL O'DUFFY AT HIS RIGHT HAND.

The State Funeral of Mr. Kevin O'Higgins, Minister for Justice, Minister for External Affairs, and Vice-President of the Executive Council of the Irish Free State, who was assassinated on July 10, took place in Dublin, on July 13, with solemn ceremony. After High Mass in St. Andrew's, Westland Row, the coffin, covered with the Free State tricolour, was placed upon a gun-carriage and taken in procession to Glasnevin Cemetery. The cortège was headed by an advance guard of Mounted Infantry. Then followed hundreds of Roman Catholic clergy, and a firing party from the National Army. Next was the coffin, with officers

of the Civic Guard as pall-bearers. After this walked the chief mourners. Then came a carriage with Mrs. O'Higgins and women relatives; and a motor-car with Mr. Timothy Healy, the Governor-General, and the Archbishop of Dublin. President Cosgrave, and the Speaker of Dail Eireann, and Deputies and uniformed officials of the Oireachtas walked bareheaded on either side of a long line of Senators and Deputies. Also present, amongst many others, were Commodore Douglas King, representing the British Government; a contingent of British ex-officers and other ranks; and a body of black-shirted Italian Fascisti, with an Italian flag.

# Fashions & Fancies



"After sea-water, Lait La-rola!" is the motto of this charming swimming enthusiast, who remembers that a little care must be exercised to keep her skin soft and clear after bathing.

## Summer Holiday Outfits.

The weather has given us a serious problem to face this year. We have to go away for the holidays prepared for cold, violent rain, or, with any luck, a certain amount of heat. When dress allowances are limited, it is not easy to collect this triple trousseau and yet make each look smart. Luckily, the mackintosh, for one thing, has ceased to be a rather dingy accessory which must be kept out of sight except on really stormy days, necessitating another coat for doubtful weather. It is now such a bright affair in really lovely colours that it can be worn everywhere on a grey day, and can be chosen to match a definite hat and suit. Printed shantung, rubberised like the crêpe-de-Chine, is a new material for the fashionable *plages*, and some very smart waterproofs are to be seen at Le Touquet in shiny black satin lined and piped with white, and completed with white epaulettes and huge Cavalier cuffs.

**Angora and Crêpe-de-Chine.** There are jumper suits and jumper suits—but, out of the thousands you meet everywhere, the smartest by the sea are undoubtedly those with jumpers of soft Angora wool and skirts of pleated crêpe-de-Chine. Bright mustard-yellow and pale apple-green are favourite colours, and sometimes a touch of black is introduced by a monogram embroidered unexpectedly at the top of one sleeve or in the centre of the back. Scarves are also of great importance this summer, but not the triangle of crêpe-de-Chine, except for light afternoon frocks. For the

others, boldly checked pieces of kasha or flannel with fringed ends float gaily in the wind. These are sold with bags and hats to match, so that to be really complete you must wear the ensemble. Straight from Paris, too, come fascinating little hats made of string, which, although they sound simple, are remarkably smart. They are worked with flowers all over the crown, the background and narrow brim being in the natural colour. The "open-work" atmosphere makes them delightfully cool and comfortable.

## La-rola for Summer Complexions.

The fashion nowadays is to make our

holidays as strenuous as possible. The effects on the general health are admirable, but alas for the complexion unless it is adequately tended! Constant exposure to the air and sea roughen and redder the skin, and burn it to that unattractive, sallow shade of brown which is the reverse of becoming. A simple precaution which every woman can take, for it costs very little money or time, is to invest in Lait La-rola, which is only 1s. 6d. a large bottle at all chemists. This soothing emollient whitens and protects the skin, and keeps it smooth and soft. A little rubbed in gently each morning will protect it all day, and again a few moments' massage at night will remove all impurities. La-rola also allays irritation from insect bites, and is invaluable during the holiday season.

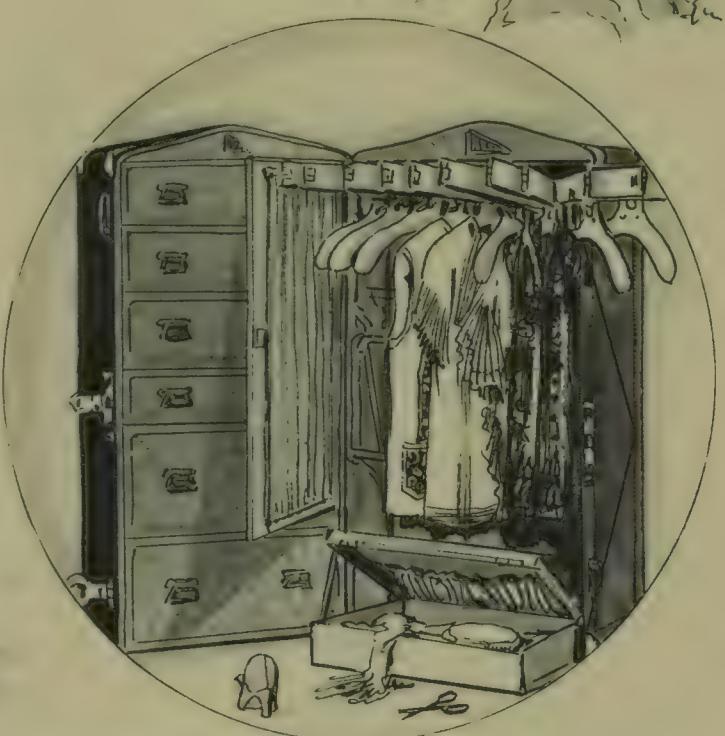
## Innovation Trunks.

Although clothes are such diminutive affairs nowadays, one needs so many more on a modern holiday that packing must be reduced to a fine art. The Customs are another problem which has to be considered. Innovation trunks are specially designed to solve these difficulties, and make travelling as easy as possible. They are all wardrobe trunks, so constructed that, when open, the entire contents of the trunk are immediately displayed, thus avoiding any delay when they have to be searched. The clothes are kept uncreased and immaculate throughout the longest journey. These wardrobe trunks (ranging

from 6½ guineas) are to be seen in Debenham and Freebody's salons at 70, Welbeck Street, W., and an illustrated booklet giving full details will be sent gratis and post free on request to all who apply mentioning the name of this paper. In these salons are to be found all the latest travelling accessories, which make ideal wedding presents. There are dressing-cases of morocco leather with fitted trays which, although although they are on strong steel frames, are specially light owing to flexible sides; and a wonderful new hat-box to carry on the arm combines the two. One side has the fitted tray with all toilet accessories, and the other takes hats and clothes. These hat-boxes and dressing-cases can be made to match in brightly coloured leathers, and there are also week-end cases of brocade grain leather to be secured for 44s. 6d. These have the appearance of moiré silk, and are very smart.

## Voilasyll for Summer Frocks.

Such lovely patterns and colours are achieved by Voilasyll, one of Horrockses' delightful new artificial silk and cotton fabrics, that it is a simple matter to provide yourself with many pretty and inexpensive summer dresses. The material looks like silk and drapes perfectly, although in price it is surprisingly moderate. A wide range of floral designs can be seen at all drapers of prestige, and every needlewoman will find this material attractive and easy to work.



Pretty little summer frocks such as these are made very quickly and inexpensively with Horrockses' Voilasyll, a new artificial silk and cotton fabric which drapes well and is beautifully patterned in gay colourings.



# BUCHANAN'S



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Quality

## THE WORLD OF MUSIC.

## THE MUSIC OF THE BALLET.

DURING the past few weeks music in London has been mostly confined to the Russian Ballet, which has had a very successful season at the Princes Theatre. There have been four new ballets, and the general impression made by them was that they show the Diaghileff Ballet to be still alive, vigorous, and unexhausted. Most of the Diaghileff ballets of the last few years have been very sophisticated and French in character. The original Russian spirit seemed to have been lost, and the impetus given by such thoroughly Russian works as Stravinsky's "Fire-Bird" and "Petroushka" had died out. Stravinsky himself, who but for the Russian Revolution would be living in Russia and developing along the natural lines of a Russian composer, has undergone a great change due to his exile in France.

The same is true of Diaghileff, who has ceased to seem Russian in any way, but is now a true cosmopolitan and more Parisian than the Parisians themselves. Consequently for the last six or seven years all the new Diaghileff ballets have been French, not Russian, and the London public has been introduced to French artists, such as Picasso (by birth a Spaniard, but, like Diaghileff, an acclimated Parisian), Derain, Braque, Matisse, Marie Laurencin; and to French composers such as Georges Auric, Poulenc, Erik Satie, Henri Sauguet. Such new ballets as "Les Biches," "Les Matelots," "Les Fâcheux," have all been French throughout, and not only have they been French, but they all share that especial sophisticated character peculiar to the Paris of the Picasso coterie, however great their individual differences.

That there is a specific Diaghileff character in all the ballets is undoubtedly true, for we find that even when English and Spanish artists and musicians are employed, they take on a similar colouring. "The Three-Cornered Hat," of which Manuel de Falla supplied the music and Picasso the *décor*, ought to have been Spanish in character, seeing that both composer and artist are Spaniards; but, on the contrary, it is as Parisianly Diaghileffish as any of the other ballets. Similarly "The Triumph of Neptune," with music by an English composer, Lord Berners, and scenario by an English writer, Sacheverell Sitwell, is as little English in character as "The Three-Cornered Hat" is Spanish.

But now Mr. Diaghileff has made a return to Russia. His new ballet, "Le Pas d'Acier," deals, we are told, with Russian agricultural and factory life. All three authors responsible for this ballet are Russians; the composer is the best of the younger Russian composers, Serge Prokofiev; the designer is Georges Jakoulov; and the choreographer is Massine. It is true, as Mr. Diaghileff has informed us, that Massine has not been in Russia for very many years, and it is true that Prokofiev, like Stravinsky, is almost cosmopolitan; however, "Le Pas d'Acier" is undoubtedly a return to Russian ballet, and I am informed that Mr. Diaghileff looks upon it as the most important and ambitious of his creations for some considerable time.

As a picture of Russian agricultural and factory life, it is decidedly one-sided. The ballet is divided into two tableaux, in the first of which we are supposed to see "stories and legends of the countryside." I did not see any, since, for my part, the setting and choreography of the first tableau bore an extraordinary likeness to the factory scenes of the second tableau. Perhaps there is no difference between town and country life in modern Russia? Or, what is more likely, Massine's invention as a choreographer failed him temporarily, and he was unable to construct a suggestive and characteristic choreography of agricultural life. But Jakoulov and Prokofiev were equally at fault in this first tableau, for neither of them produced anything striking. In fact, the agricultural tableau of "Le Pas d'Acier" is an utter failure, and its authors have not succeeded in producing anything comparable to Stravinsky's "Le Sacre du Printemps," in which agricultural Russia is depicted with superb vigour and imagination.

In the second tableau, on the other hand, Massine's choreography is decidedly effective, and the spectacle of workmen wielding hammers, working wheels, and striking dozens of mechanistic angular poses in the midst of a two-storeyed setting of geometrical machinery was very striking. The music sustains an uninterrupted rhythmical undercurrent which suggests perfectly the multifarious clangour and motion of modern factory work. But whilst admitting that this music of Prokofiev's is undoubtedly a *tour de force*, it does not show any of the higher qualities of imagination and invention which we are justified in expecting from a musician of his reputation. Prokofiev has still to write a ballet worthy

of his powers, and it is to be hoped that Mr. Diaghileff will continue to give him the opportunity to do so.

Another novelty was the altogether charming and original ballet, "The Cat," with music by Henri Sauguet, and setting by Gabo and Pevsner. The story of this ballet is taken from one of Aesop's Fables. A young man who has a favourite cat prays to Aphrodite to change his cat into a young woman. His prayer is granted; but, alas! when they are in their nuptial chamber, a mouse scampers across the floor, and the young woman, reverting to her original nature, chases it, and is consequently turned into a cat again, leaving the young man lamenting. Balanchin has devised a very ingenious and charming choreography to this story, and Serge Lifar and Alice Nikitina give us some of the best dancing we have had for a long time. There is a solo dance by Lifar and a *pas de deux* by Lifar and Nikitina which are really first rate. The setting, which is in geometric figures cut out of transparent sheets of talc, is very original and attractive. In fact, when the curtain rose on the first night, there was a spontaneous outburst of applause from a crowded audience. The music is melodious and fresh. The composer, Henri Sauguet, is a young man of about twenty years of age, and is obviously decidedly talented. I do not know whether he scored the music for orchestra, or whether this was done by somebody else, but the scoring is most felicitous.

The third novelty of the season was "Mercury," a ballet by Picasso, with music by Erik Satie. This was announced for one performance. Diaghileff evidently feared it was too much of a private joke for the public to appreciate, but the audience really enjoyed it, in spite of being obviously puzzled by some of Picasso's designs. "Chaos" was represented by a most extraordinary contraption that looked like a dismantled iron bedstead, and the "Three Graces" were treated in a burlesque fashion rather as if they were three music-hall female impersonators, but the whole effect was undeniably amusing. Satie's music is sophisticatedly simple. One would think that he was at bottom a sentimental composer with a vein for sweet, sugary melodies, who had lived in a very self-conscious and highly sophisticated set, and was so afraid of giving himself away that he deliberately twisted and distorted his charming little tunes so as to produce an effect of great subtlety and complexity.—W. J. TURNER.



A SENSATIONAL ARRIVAL ON DEAUVILLE RACE-COURSE

## DEAUVILLE

"The Beach of Blossoms"

## Open to the End of September

Smartest of French seaside Resorts. Reached from Paris by four superb motoring roads. Four expresses and one Pullman train daily. The Grande Semaine in Deauville—in August—is without question the most fashionable sporting event on earth to-day. The racing itself—the "French Ascot"—is worth crossing a continent to see; and it is witnessed by the gayest and most *chic* multitude the modern world assembles.

Until this race meeting the Deauville season has been a crescendo. Afterwards it continues with a dazzling programme of sporting and social events.

Next year—1928—Deauville inauguates a second race-course—at Clairefontaine—where racing will continue until the middle of September.

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*"It's the Tobacco that Counts"*



# PLAYER'S NAVY CUT

TOBACCO AND CIGARETTES



**"UNREST IN THE EAST."**

(Continued from Page 148.)

provoke revolutions and *coups d'état*. These wars and revolutions and *coups d'état* have upset a system of influence and interests which served the great European Powers admirably for keeping the East under the supremacy of the West with but a small effort. There is nothing extraordinary in this breakdown, except the difficulty which Europe appears to have in understanding its most obvious causes or of foreseeing its most immediate consequences. It is as if we were blind men placed in front of a brilliant light. But the explanation of this strange blindness lies in one of the most extraordinary phenomena of the intellectual life of Europe during the last fifty years. The most learned, wealthy, powerful and humane civilisation has completely lost one of the most fundamental ideas of social life: that of the legitimacy of the State.

We admit among the elements of the power of a State the number of men and soldiers at its disposition, the extent of the territories which it possesses, the riches of all kinds which belong to it, and the energy and intelligence of the men who govern it. All these elements seem to us of such great importance that we hardly give any thought to finding out whether the State in question has or has not a legitimate character; that is to say, whether the right to command is or is not universally accorded to the groups in power by those who must obey. And yet it is an element of decisive importance. A Government which is old, enfeebled, represented by men of medium merit, but whose right to command no one contests, will have a solidity with which even a man of extraordinary genius would be unable to endow a Government of improvised and doubtful legitimacy. Such a Government will have the precious privilege of being able to make mistakes and commit blunders without serious consequences, which would be fatal to Governments far more active, intelligent, and meritorious, but whose right to govern is not yet beyond dispute. That is why dictatorships need uninterrupted successes, and end by committing irreparable mistakes, because they dare not ever admit themselves in the wrong.

Why was it that the old absolute dynasties of the East could make all kinds of concessions to Europe, even those which most wounded the self-respect and were most harmful to the interests of their subjects? Because they were legitimate Governments whose authority could not be contested. Why is it that the republics, the parliamentary governments, and the military dictatorships which have replaced them throughout almost all the East, hesitate to-day to make even the most just and reasonable concessions to Europe? Because they are new Governments,

whose right to command is still under discussion. Recognised by one part of the population, they are passed over by the other parts.

Reduced to these terms, the new "Eastern Question," which is put before the world under the form of the disquieting unrest of a continent, is simple. That disquieting unrest will only be calmed on the day when all the Asiatic and African States can once more live under the authority of legitimate Governments, whose right to command is not seriously called in question by anyone, as was the case with the ancient monarchies. The greatness of the crisis and the direction of the effort which the world must make to solve it are clearly indicated by this formula.

There is only one difficulty: that is, in order to understand the new Eastern Question in this way, we must fully realise the value of an old legitimacy. But for the optimism of a happy century which was able to enjoy the most perfect order, and, at the same time, the greatest amount of liberty that, in all history, the world has ever known, the legitimacy of Governments had become what health is to people who are well, a gift which they only appreciate when they have lost it. One can explain in no other way the callousness with which, before the war, at a time when there were only legitimate Governments, Europe weakened and ruined the old legitimate Governments of the East, who were her best friends, by forcing them to abuse their prestige and their strength in her interest. Have the bitter disappointments of the last few years thrown a little light on that careless optimism?

We must hope so. Europe finds herself faced with a conflict of duties in the East. If she can do nothing to help the Eastern peoples to create the new legitimate Governments of which they stand in need, she is under the strict obligation to abstain from anything which might make that creation more difficult or even impossible for the Eastern peoples, who, in any case, will find it no easy task. Otherwise, she would only increase an immense disorder, from which she is herself also already suffering much. But Europe has interests to defend in the East, whose defence might come into collision with the duty of those prudent abstentions. The peoples of the East are trying to create Governments whose right will not be contested, but which will at the same time be capable of satisfying their new aspirations better than the old Governments. One of the qualities that the Governments must possess in order that they may be recognised as legitimate is that capacity. But among the new popular aspirations which demand to be satisfied one of the strongest is independence from European control.

The responsibilities which weigh on the great European

Powers are heavy. According to the way in which they defend their interests in the East, they can either aggravate a very dangerous historical crisis or facilitate its solution. But if Europe is to be capable of acting in the sense which would be most favourable to the general interest she must realise a truth which, although very simple, has been so obscured in her consciousness that it now appears as a paradoxical revelation: that is to say, a Government is only a real Government when its right to command is universally acknowledged.

This simple truth, which in old days was always present in the minds of the directing élites, would not only serve to produce a wise and beneficent policy for the Eastern peoples; it would also enable the public at large to take a clearer view of the difficult European problems. There still remain in Europe, Africa, and America a certain number of Governments whose legitimacy is not seriously contested. Republics or monarchies, they nearly all belong to that type of Government which is called representative or democratic. In the enormous perturbation of the world, ravaged by twenty years of revolutions and wars, they form a happy little élite, who alone are still, or already have been, admitted to enjoy those two supreme blessings of life: order and liberty. They may consider themselves as the privileged members of the great human family which at this moment is so sorely agitated by the course of the world's history. But are they conscious of the privileged position which they enjoy? Sometimes it seems doubtful: and this is one of the disquieting signs of the present situation.

The annual lawn-tennis exhibition games in aid of the League of Mercy, for the support of hospitals, will be held on Thursday afternoon, July 28, at Baydon Manor, Ramsbury, Wiltshire, the residence of Mrs. Woolland. Among the well-known people who have kindly promised to take part are numerous famous players, including Mrs. Lambert Chambers, Miss Evelyn Collyer, Miss Eileen Bennett, Miss Joan Ridley, Miss Violet Chamberlain, Mr. L. Raymond, Colonel H. G. Mayes, Mr. J. C. Gregory, Mr. E. Higgs, Mr. C. H. Kingsley, Mr. H. W. Austin, Mr. N. Sharpe, Mr. R. D. Poland, and Mr. A. W. Asthalter. If wet, the tennis matches will be played on hard courts. There will also be a Thé Dansant in the winter garden, and a bridge tournament at three o'clock. A limited number of reserved tickets (price 5s.), which can be booked now, may be obtained from Mr. C. H. Kingsley, 107, Barkston Gardens, S.W.5; and Mrs. Woolland, Baydon Manor, Ramsbury, Wilts.

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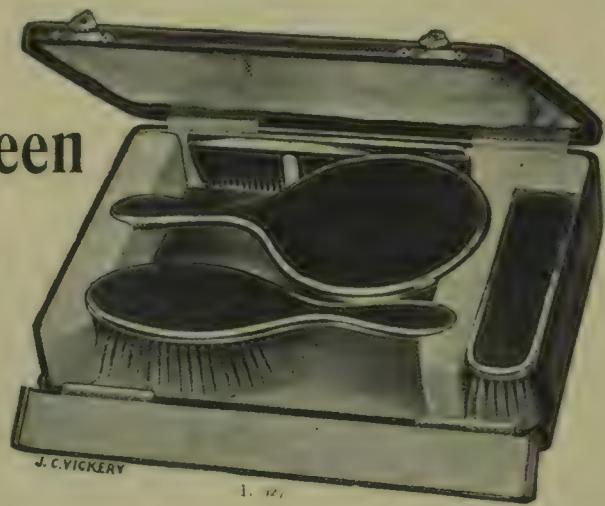
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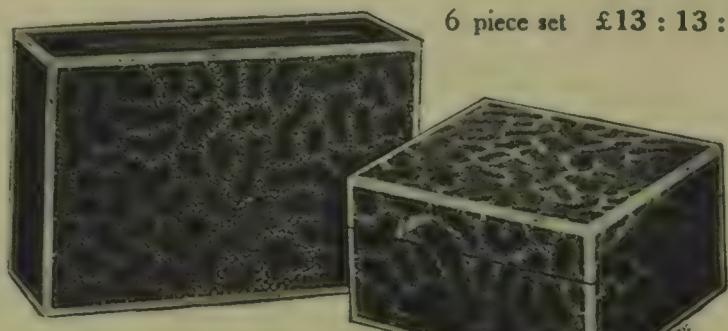
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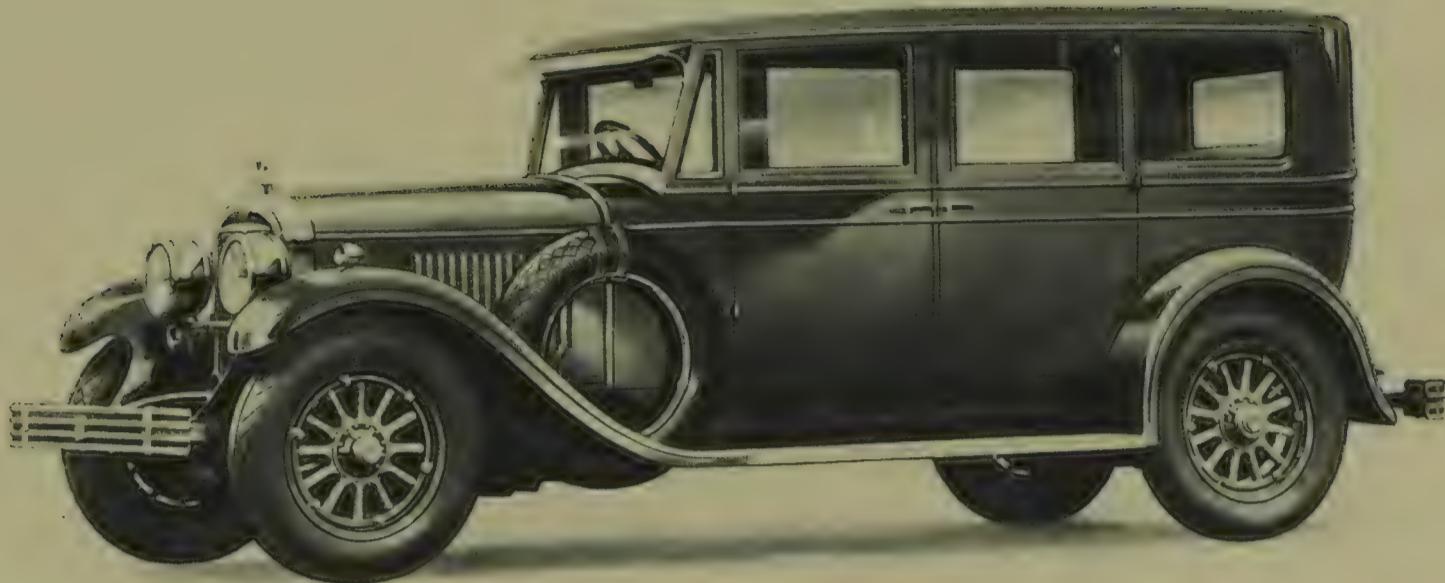


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## THE SPECIAL SIX-CYLINDER A.C.

THE new six-cylinder A.C. model, which is known as the "S. F. Edge Special Royal 16-60-H.P.," is chiefly remarkable for its engine. It is a modified and "hotted-up" edition of the standard 16-40-h.p.



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six-cylinder, but it differs from the majority of standard engines so treated in one important respect. It is fast, powerful, and lively, but it does its work with the most remarkable smoothness. Its performance, as a matter of fact, can practically be criticised in one point only, and that is in the idle running, which is rather rough and uneven, due to the special design of the cam-shaft. As soon as the drive is taken up, however, its behaviour is comparable with that of the really refined touring cars.

The engine is of the usual monobloc design, with overhead cam-shaft and detachable head, the bore and stroke being of the new popular dimensions—65 by 100—which implies a two-litre capacity and a £16 annual tax. The water-cooling, which is by thermo-syphon assisted by a water-impeller, is so

designed that the cylinder walls are cooled throughout the length of the stroke, and that, when the cylinder-head is removed, the water-jackets can be cleaned without trouble. Considerable care has been expended on the finish of this engine, the combustion-chambers, which are hemispherical, being machined and polished. The cam-shaft is driven by chain through the rear end of the cylinder block, and there is an automatic adjustment by which the tension of the chain is maintained. The cylinder-head can be lifted without having to disturb the timing or the cam-shaft drive. The dynamo and magneto are driven by transverse shaft off the crank-shaft, their respective business ends being at right-angles to the engine.

The usual A.C. practice of mounting the gear-box in one with the back-axle is followed. The gear-change itself is on the

9 in.; while the car, ready for the road, weighs 16 cwt.

This new A.C. engine is certainly one of the liveliest units I have driven for a long time. One must, of course, take into consideration the lightness of the car and the low gearing; but, even so, the liveliness and acceleration of the engine strike one as something quite out of the common. At all speeds at which I drove it up to about fifty-eight miles an hour, it ran extremely smoothly and with very little noise. The car had already run some 11,000 odd miles, and if the overhead-valve gear was going to make a noise, it was just about now that it would probably have been at its worst. It struck me as practically inaudible. A feature of this engine which will delight the man who likes driving for driving's sake is the steadiness, as well as the speed, with which the car accelerates. You can go in a very short space of time from twenty to sixty miles an hour, and while you are doing it you get the rather rare sensation that the engine is becoming momentarily more powerful. It does not occur to you that it is anywhere near its limit. This is saying a good deal more than that there are no flat spots.

Once you have the knack of it, changing speed is simply and quickly done. The clutch travel is

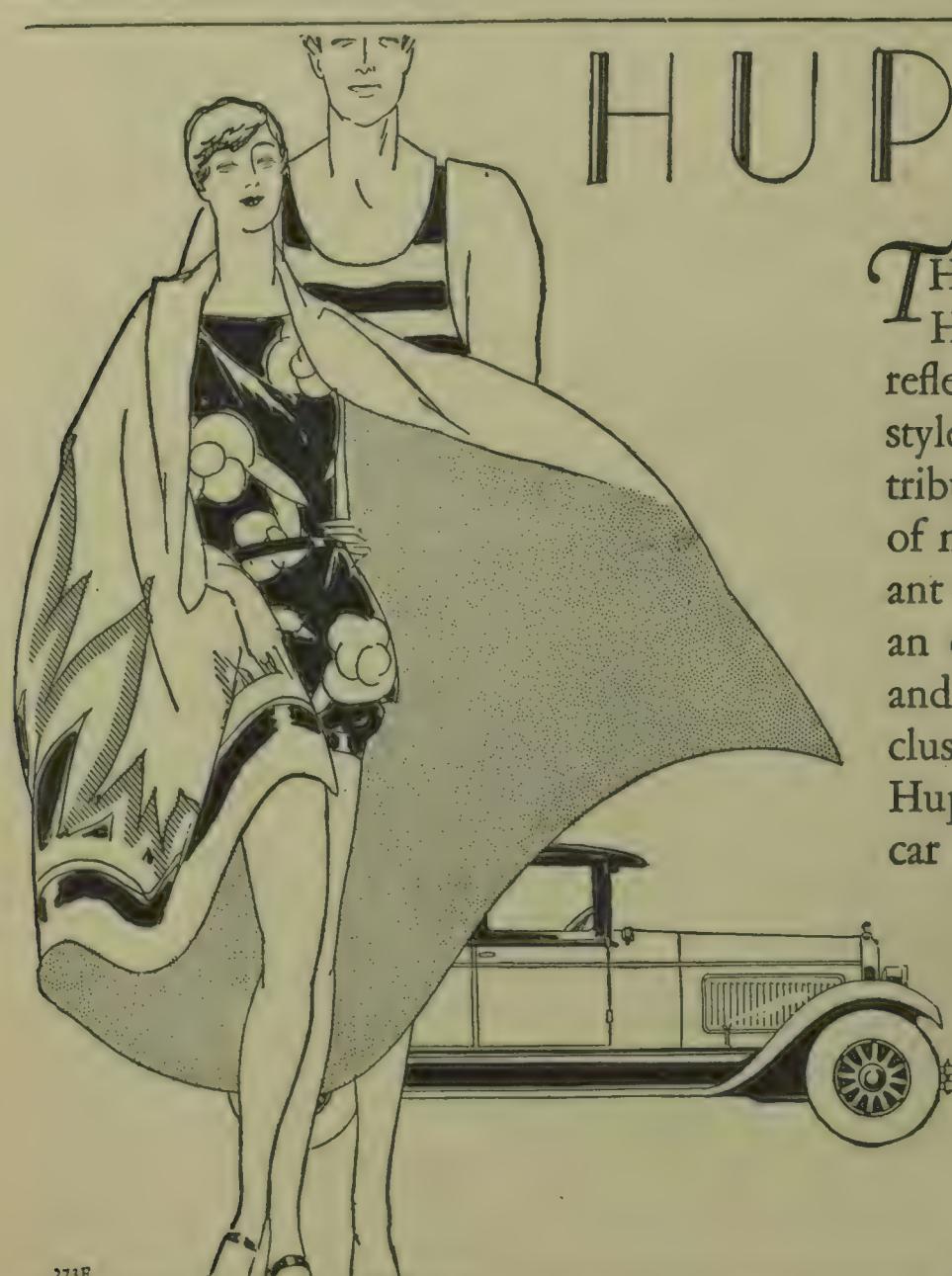
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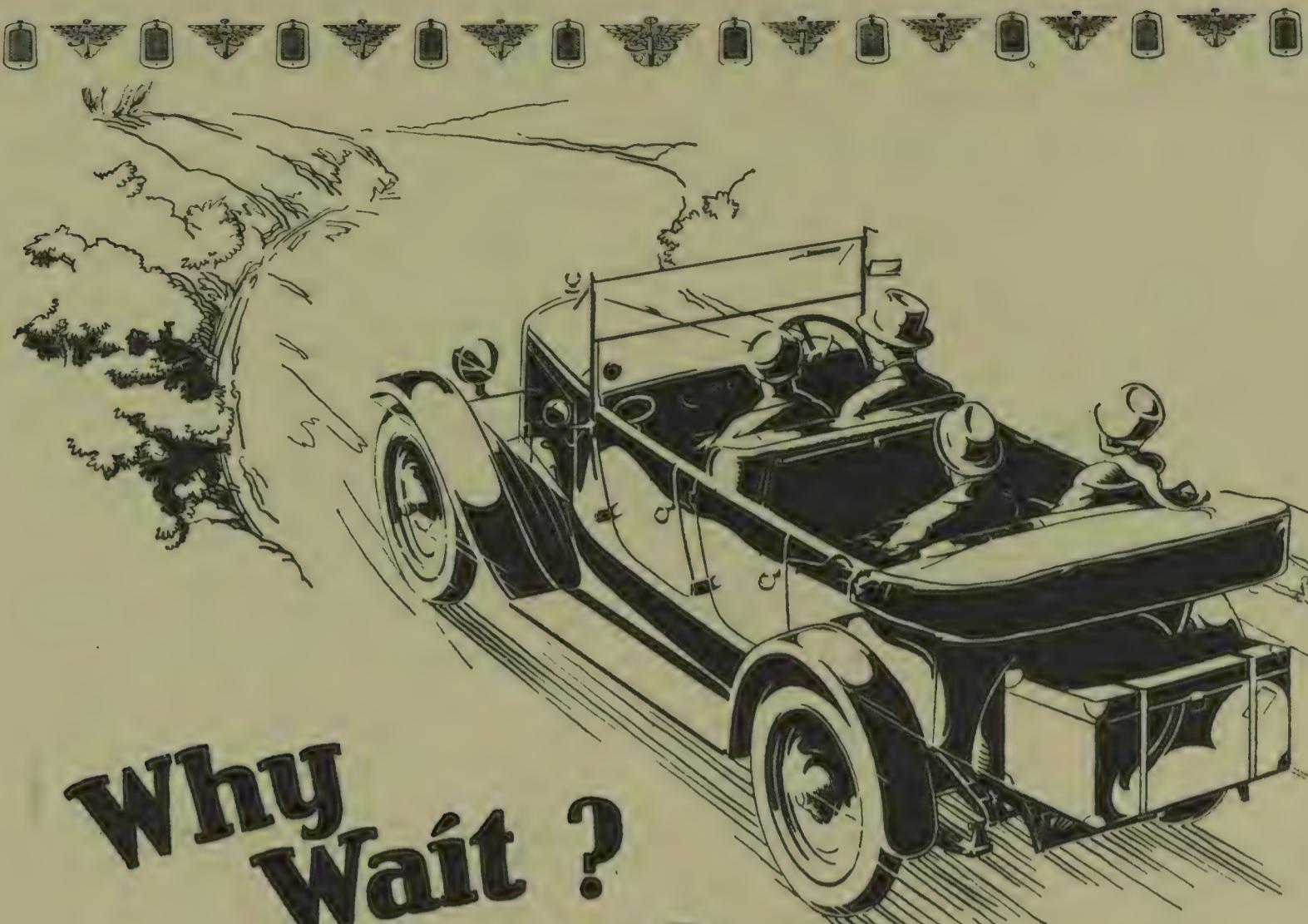
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*[Continued.]* long, as is that of the gear lever between top and second. As soon as you have realised this, it is just as easy to change speed properly and quickly in this car as in any other. Naturally enough, with an engine developing over 60-h.p., and a feather-weight car and a low gear, the flexibility is unusually good. Lazy drivers can do a great deal of their favourite top-speed work in dense traffic if they wish to without distressing the engine at all. The A.C. climbs hills very well. One of my favourite test hills, which has a gradient of about one in six at the top, and cannot be approached at over thirty miles an hour with safety, was taken on second speed really fast, the speedometer needle only falling to twenty-five miles an hour on the steepest pitch. It is not often that I drive a three-speeded car without regretting the absence of the fourth speed, but I frankly confess that I think a four-speed gear-box would be unnecessary in this chassis.

The car holds the road well at all speeds, and the springing, on the whole, is pretty satisfactory. The steering, which is of a special design, is light and confidence-giving most of the time, and especially at high speeds, but it drags rather at low speeds round corners. The body of this special model is of the coupé type, with unusually neat glass windows, which can be left up as side-screens when the hood is down. The hood is quite literally of the one-man type, and can be raised and lowered without stopping the car. A point I approved of very highly was the absence of the usual blind spots afforded by the front pillars. The front screen, with the help of a perpendicular on either side just behind it, supports the hood.

The seat will take three moderate-sized people abreast, if necessary, but there is also a dickey-seat. The finish of the car throughout is excellent. On the particular example I tried, all the plated parts had been treated with one of the new untarnishing processes, and looked very smart. The price, with Triplex glass, is £695.

JOHN PRIOLEAU.

## THE BABYLONIAN HOUSE.

(See our Double-page Illustration in Colour-Photogravure.)

PICTORIAL documents relating to the domestic life of the Babylonians and Assyrians are few and fragmentary. The fact is easily explained. Unlike the Egyptians, to whose civilisation theirs bore many points of resemblance, the Babylonians and Assyrians did not publicly associate their women-kind with social and convivial receptions, and the

harems, exceptions in favour of the wife who was the object of a special predilection, and had, in consequence, gained influence in the household. But it should be noted that this vegetative existence was not a cause of suffering to the woman the Babylonian had married. She came from one harem to enter another.

The privacy of domestic life being thus rigidly kept, and in view of the contemptuous way in which they were regarded, it is not to be wondered at that women in general do not appear in Babylonian and Assyrian pictures.

The result is that, for the reconstruction picture which is published in this number, I had to choose an incident which can at least claim to rest on a well-known foundation: a representation (in the British Museum) of Assurbanipal and his Queen in a garden. On this basis, the picture ceases to be purely hypothetical, and may be taken as a faithful delineation of a common episode in the life of the harem.

I have added only the necessary family touch, and—what is indispensable—a partial view of a Babylonian house, in keeping with the character of the series representing houses of antiquity.

Respecting this house, a few more words are necessary to describe the setting in which the harem life was lived. The rooms occupied by the ladies of the house were uniform in character, square or rectangular, rather small and simply furnished (much as are the modern Arab houses) with a couch, a chair, a stool or two, a low table, and the long coffer for holding dresses; with a beautiful carpet on the floor and a portière of tapestry. All these rooms opened

on a large courtyard with a cypress planted in the middle, and with palms and flowers, and a fountain to cool the air. A portico of slender columns imitating palm-trees supported a gallery, under which, protected from the sun, the jewelled ladies lounged on sofas, looked carelessly at the spectacle offered by women dancers and singers, and eunuchs playing upon

[Continued overleaf.]



AFTER THE FLIGHT WHICH ENABLED HIM TO PREACH IN LONDON IN THE MORNING AND BE AT MANCHESTER IN THE AFTERNOON: THE BISHOP OF WILLOCHRA AT THE AVRO AERODROME, NEAR MANCHESTER, WITH THE AVRO IN WHICH HE FLEW, AND THE PILOT.

On a recent Sunday, the Right Reverend Richard Thomas, Bishop of Willochra, South Australia, preached at St. Cuthbert's Church, Philbeach Gardens, Kensington, in the morning; in the afternoon took part in a religious procession at Gorton, Manchester; and in the evening preached at the Church of Our Lady and Saint Thomas. This he was enabled to do by flying from London to Manchester in an Avro aeroplane, which left Stag Lane Aerodrome at 1.5 in the afternoon, and arrived at Woodford Aerodrome at 2.15. The pilot was Captain Alan Goodfellow, a member of the Lancashire Aero Club.

sanctity of the home was not betrayed by pictures or sculptures. Whatever the origin of the harem may be, the Babylonians and Assyrians made theirs impenetrable, and, either from a selfish or a religious, or, again, from a racial motive, the custom was strictly adhered to. Their women led dull, uneventful lives; although there were, of course, as in modern

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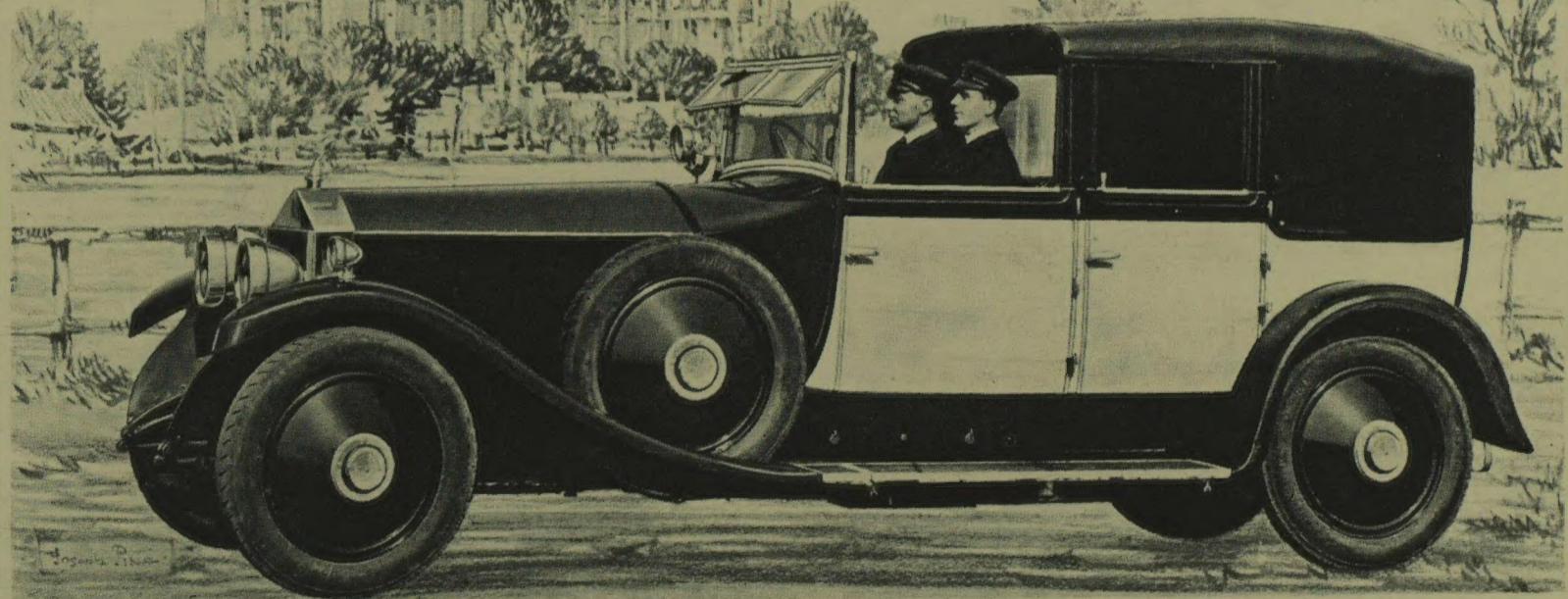
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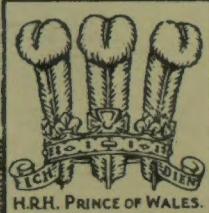
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H.R.H. PRINCE OF WALES.

*Continued.]*  
harps and tambourines. In fact, this sumptuous court formed an open-air drawing-room, in which days were spent in dreamy idleness, surrounded by all the luxury of the Orient, silk draperies, rich carpets, elegant furniture, and utensils. M. G. Perrot remarks that if such a place, revealed by the pick of the explorer, were to be restored, no alteration would be needed to instal therein the harem of some rich Persian or Turkish lord. In the midst of this profusion, the ladies watched the children at play; and there were numerous maids to serve them and look after the youngsters.

No doubt, the daily visit of the lord and master to his wives provided a welcome break in the monotony of their existence. After the affairs of the day were over he would seek peace and quiet in the seclusion of the harem. There he would, naturally, take an interest in the children, for the family was firmly constituted and close union prevailed between all its members. Then, after a display of general attentions, and what one might call a tour of inspection, he might wish to select the favourite among his wives and invite her to come and partake of a meal of fruit, bread, and wine in the garden beyond the house. So, escorted by the children and their nurse, they would walk and talk under the trees while the diligent attendants brought couch, chairs, stools, and table, spread the carpet, lit the incense, and prepared the repast.

A few words suffice to describe the scene. The master is seen reclining on the couch; while his favourite wife, sitting close to him before the small table on which the meal is served, plays with her little boy. The nurse (in the foreground) holds a baby, whose sister is seen playing with him. Two attendants, one at each end of the couch, according to etiquette, keep the flies away with their whisks, while the cup-bearer fills the master's cup with wine. A little to the left, a woman in red is seen dancing to the accompaniment of harps and flutes and the clapping of hands of her companions. Eunuchs bringing a tray laden with fruit are coming from the house, and the doorkeeper watches the scene from the doorstep.

A. FORESTIER.

## CHESS.

SOLUTION OF PROBLEM No. 4004.—By A. NEWMAN.

WHITE

BLACK

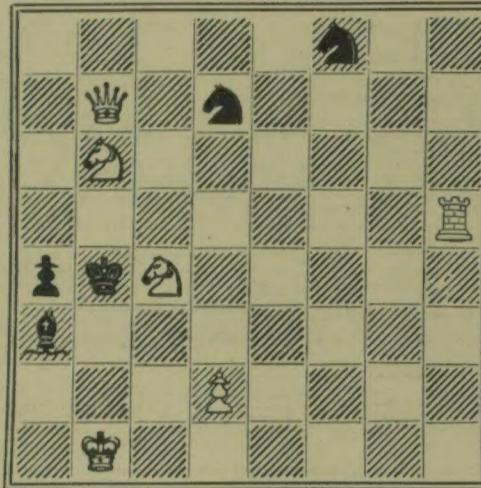
- |                         |            |
|-------------------------|------------|
| 1. R to Q Kt sq         | K to B 4th |
| 2. R to Kt 5th          | Anything   |
| 3. R mates accordingly. |            |

If 1. — K to Q 4th, 2. R to Kt 5th (ch), and B or R mates accordingly.

We are sorry that, through a hasty correction in proof to remedy a discovered defect, this problem admits of another solution by 1. Kt to Q Kt 4th. No solver has so far submitted more than one answer, and some have even expressed their admiration of the "cook." An attempt to set up a third solution by 1. P to B 4th fails on account of — P takes P en passant. The position, which is rather a pretty one, seems to be made sound by transferring White's Rook to his K sq.

PROBLEM No. 4006.—By E. BOSWELL.

BLACK.



WHITE.

White to play, and mate in two moves.

## ANSWERS TO CORRESPONDENTS.

C CHAPMAN (Modderfontein).—(1) Your ideas are not new to us, but for various reasons they must be regarded as impracticable for a column such as this. (2) The only case we can recall of one of our problems receiving no reply from any solver was a four-mover by Mr. J. G. Campbell, published about sixty years ago. We cannot conveniently give you its number, but the position was as follows: White—K at K R 7th, Q at Q 3rd, R at Q B 6th and Q B 8th,

B at Q R 2nd, Kts at K Kt 3rd and K 6th, Ps at K 4th, Q 5th, Q 6th, Q B 2nd, Q R 4th, and Q R 5th. Black—K at Q 2nd, Q at K R 5th, R at K B 2nd and Q Kt 8th, B at K Kt 8th, Kts at Q R 6th and Q R 8th, Ps at K R 3rd, K Kt 2nd, K Kt 3rd, K 4th, and Q Kt 4th. White to play and mate in four moves. Perhaps you would like to try it.

JOHN W BROWN (Highgate).—We admire your refreshing independence of opinion about duals; but, unfortunately for you, the canons of modern composition resolutely refuse to recognise such entities as irrational defences, and insist that only one mate must follow in response to any reply Black can possibly make, the skill of the composer being measured by the variety he can impart to the final stroke. May we further point out to you, however, that your modification of the position does not help you: you have merely transferred to White the impossibility that previously belonged to Black.

H BURGESS (St. Leonards-on-Sea).—We have by no means rejected your previous contribution, but we agree that the new position, for which we thank you, is at first sight the more attractive of the two. S T ADAMS (Honolulu).—Your solution of No. 4002 is quite correct, except that (1) Q to K 8th does not give check.

CORRECT SOLUTIONS OF PROBLEM No. 4000 received from C Chapman (Modderfontein); of No. 4002 from S A Hawarden (Benoni, Transvaal) and S T Adams (Honolulu); of No. 4003 from J E Houseman (Chicoutimi); of No. 4004 from Senex (Darwen), John Pritchard (New Southgate), H Burgess (St. Leonards-on-Sea), and J T Bridge (Colchester); and of No. 4005 from H W Satow (Bangor) J Hunter (Leicester), L W Cafferata (Farndon), E J Gibbs (East Ham), W C D Smith (Northampton), S Caldwell (Hove), G Stillingfleet Johnson (Cobham), E G B Barlow (Bournemouth), J T Bridge (Colchester), C B S (Canterbury), Senex (Darwen), J P S (Cricklewood), J M K Lupton (Richmond), and M S Maughan (Barton-on-Sea).

## CHESS IN ENGLAND.

Game played at Scarborough in the Premier Tournament of the Whit-sundate Chess Festival, between Sir G. A. THOMAS and Mr. V. L. WALTUCH.

(Ruy Lopez Opening.)

WHITE	BLACK	WHITE	BLACK
(Sir G. A. T.)	(Mr. V. L. W.)	(Sir G. A. T.)	(Mr. V. L. W.)
1. P to K 4th	P to K 4th	immediate command of both the Q and Q R files.	
2. Kt to K B 3rd	Kt to Q B 3rd	16. B to Q Kt 5th Castles	
3. B to Kt 5th	P to Q 3rd	There is no alternative to White's master stroke. If now,	
4. Castles	B to Q 2nd	16. — Kt takes Kt P, 17. B takes Kt (ch), P takes B; 18. Q to B 4th, Kt takes R; 19. Q takes P (ch), and wins.	
5. P to B 3rd	Kt to B 3rd	20. P to K 3rd	
6. Q to K 2nd	P to K R 3rd	21. P to Q Kt 4th	
7. P to Q 4th	Q to K and	22. R takes P	
8. Q Kt to Q 2nd	B to Kt 2nd	23. P takes R	
9. P takes P	P takes P	Resigns.	
10. Kt to Kt 3rd	P to Q R 3rd	The suddenness of Black's collapse following his 15th move is remarkable, especially as it is one of position rather than material.	
11. B to Q 3rd	B to K 3rd		
12. B to K 3rd	Kt to Q 2nd		
13. Kt to Kt 5th	B takes Kt		
14. P takes B	P to R 3rd		
15. Kt to R 3rd	Kt to B 4th		

An excusable but quite a fatal oversight. Castles K R is imperative, as otherwise White gains

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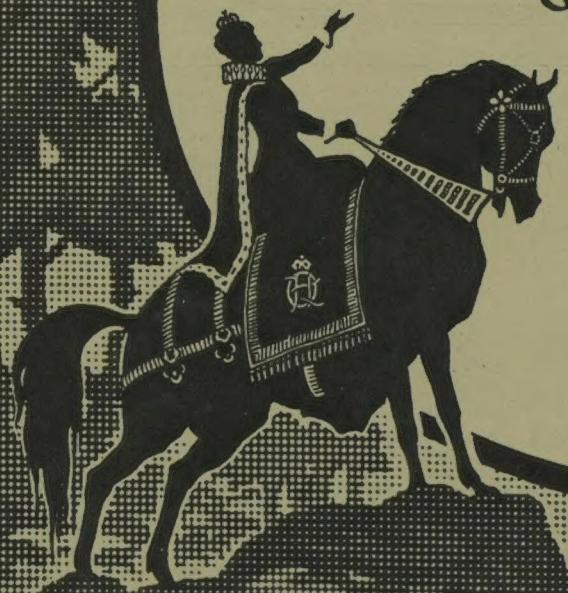


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